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OLD CHINESE ART DESTROYED

All lovers of oriental art will sympathize with Lai-Yuan & Co. (C. F. Loo) of 557 Fifth Ave., in the serious loss sustained by this well known firm, through the bursting of a hot-water pipe on their premises during the recent cold spell. Many of the antique Chinese paintings on exhibition were damaged, notably the famous painting "Mountain Dwellers in a Storm," by Yew Wen Kwei, of the Sung Dynasty, which is completely destroyed; also, a Coromandel lacquer screen of great beauty, together with valuable rugs and draperies. It is impossible to estimate the financial loss, which, however, nothing in comparison with the loss to art in the destruction of so many fine works of the best periods of Chinese art.

TO STIR ARTISTS TO WAR WORK

Mr. Duncan Phillips, the well known writer and collector, on behalf of the Committee of Public Information, the National Arts Club, Red Cross Magazine, and many other organizations interested in stimulating patriotic fervor, is appealing to American artists, indicating to them in a practical way how they may become real factors in the war.

Recognizing that art is a national asset and that a powerful picture is the best way to kindle the fires of imagination and of compassion, the National Arts Club plans to hold an exhibition of war pictures in May, 1918, and the Red Cross Magazine, as well as the firm of Brown-Robertson Company, color printers, are asking for war pictures to be reproduced in color for wide circulation.

To the artists Mr. Phillips says, in substance: "Your function in war time is to express the great inarticulate impulse which moves the nation, which makes us all practical idealists about to go crusading to save Democracy for the world. Your function in war time is to respond with art's swift and generous response to the stimulation of the war, to make a pictorial history of the mighty days through which we are passing, to show how our hearts are roused and ready and proudly purified, how our nation is nerving itself for its solemn hour to fulfill its destiny. * * * Then put the best skill you have into the making of great war pictures." It is to be hoped that many artists will feel the inspiration of this call to service.

CAMOUFLAGE CAMP ABANDONED

Instruction in camouflage theory, with lectures by officers from Camp American, is now being given at the Maryland Institute, Baltimore, under the direction of Mr. C. M. Lox, principal of the institute. Students may register at any time. The course consists of lectures and field work in the nature of testing new schemes which, when tested, are to be turned over to the Engineers Corps. The course has the approval of the War Department. Further information may be had by applying to Mr. C. M. Lox, Maryland Institute, Baltimore.

This course, in a way, is a substitute for the projected women artists' camouflage camp at Washington, D. C., which does not appear to have materialized, notwithstanding extensive preliminary advertising.

J. HARSEN PURDY ESTATE

The estate of J. Harsen Purdy, capitalist and art connoisseur, is estimated at \$720,362. Among the eighteen beneficiaries is the Downtown Association, of pictures valued at \$6,685.

RYDER MEMORIAL AT MUSEUM

It is definitely settled that the much talked of Ryder loan exhibition will be held at the Metropolitan Museum the latter part of this month. Mr. Walter Fearon, of the Reinhardt Galleries, is the manager of the exhibition, and has succeeded in obtaining some remarkably fine examples of Ryder's work.

A REMARKABLE OLD PICTURE

The old painting, "The Fortune Teller," by Abraham Bloemart or Blomart, the early Dutch artist (1564-1651?) reproduced on this page, and now at the Lewis & Simmons Gallery, No. 605 Fifth Ave., is remarkable for its strength of composition, expression and unusually rich and deep color quality. The work, which will appeal to all connoisseurs, is in a splendid state of preservation.

'ALMOND-EYED' ARTIST FOUND

In an address given before the American Archaeological Institute at the University of Pa., Phila., last week, by Mr. Charles Henry Hart, on the "Genesis of Painting in North America from the Landing of the Pilgrims to the Declaration of Independence," the speaker made an announcement of an important discovery—namely, his identification of the early American artist known as the "Almond-Eyed Painter," so called from his having given his sitters the almond eyes of the Chinese, and whose name and history have been a mystery up till now. Mr. Hart has discovered that this painter, among whose works is a portrait of Martha Custis, afterward the wife of Washington, was one John Wollaston.

The American art world will—now that Mr. Hart has identified this mysterious artist—await with eagerness the further details of his life and work, which Mr. Hart will doubtless unearth and disclose.

ARTS CLUB WOMEN'S WAR WORK

The women members of the National Arts Club have formed a war relief society for the immediate service of soldiers and sailors. They meet twice a week for the purpose of making hospital necessities, and they have arranged to entertain the soldiers on Friday evenings with a dance etc. They are constantly knitting also, and have supplied many of the army and navy with needed woolen articles. Mrs. James M. Bass is the chairman, Miss M. Martisn, vice chairman and Mrs. Ernest Ipsen director of the organization.

AITKEN SCULPTURES SOLD

Three sculptures by Robert Aitken, now a captain in the U. S. Army and in service at Camp Upton, his "Dancing Bacchante," "Dancing Faun" and "A Thing of Beauty," have been sold by the Gorham Co. to an American collector. Replicas of the two first pieces are owned by Mr. Augustus Thomas, whose bust the sculptor also recently modeled.

SHAW CLUB PRIZE NOW \$1,000

Considerable excitement prevails among artist members of the Salmagundi club over the fact that the Shaw purchase prize for the best picture at the annual oil exhibition this winter, which thus far has been \$500, has been raised this year by Mr. Shaw to \$1,000. As the amount of the purchase has now reached a worth while amount, many more painters will compete.

MUSEUM BUYS A BRUSH

The Worcester (Mass.) Art Museum recently acquired an unusually fine example of George de Forest Brush, "Mother and Child."

The painting, a well known and characteristic example, is an important addition to the pictures by American artists now in the permanent collection of the museum.

ARTISTS AMBULANCE FOR ITALY

As announced at the dinner of the National Association of Women Painters and Sculptors Dec. 12th, subscriptions are being received for the purpose of sending an ambulance to Italy.



THE FORTUNE TELLER

Abraham Bloemart (1561-1651?)

At Lewis and Simmons Gallery

SOGANTINI, PAINTER, HONORED

A monument to the Italian landscape painter Sogantini, by Ristolfi, his friend and compatriot, has just been unveiled on a mountainside at St. Moritz, Switzerland. A standing nude figure of a woman is the subject of the memorial. She is modeled with wind-blown hair, and arms falling gracefully by her sides. The figure merges into the rough stone from which it is cut after the style made popular by Rodin. A Swiss landscape forms an appropriate setting for it.

The civic art committee of the Women's Municipal League, through Mrs. Frederick C. Hodgdon, chairman, has offered a silver cup as a prize for the advertiser displaying in Greater New York the best 24 sheet poster advertisement, viewed from the standpoints of business and art. The time for the competition runs to Nov. 15, 1918. Painted billboards, painted advertising signs and electric signs are excluded from the contest.

Daniel Chester French will act as chairman of a committee of two artists, two advertising men and a member of the Municipal Art Commission, which will decide the ultimate ownership of the cup.

The American Artists' War Emergency Fund, organized for the benefit of the families of artists called to the war, is spreading through the country and gaining rapidly in importance. Some 300,000 stamps have now been sold, and 22 States have already organized with sub-committees.

The need is urgent, says the Committee. This call especially appeals to artists, and it is hoped that all lovers of Italy and her art will make it a personal matter to collect funds for the purpose.

The Committee asks that contributions be sent to Mrs. Matilda Brown van Wyck, Treasurer, 142 E. 18 St., N. Y. City, before Feb. 1, 1918.

The Committee is composed of Miss Maria J. Streat, Chairman, Mmes. Helen Foster Barnett, Matilda Brown van Wyck, Emily Palmer Cape, Elizabeth Nicholls Watrous and Misses Helen M. Turner and Mabel R. Welch.

WILSON PORTRAIT AT MUSEUM

John S. Sargent's recently painted portrait of President Wilson will be placed on exhibition today in the Metropolitan Museum and will remain there a month. The portrait was painted by Sargent for the National Gallery of Ireland.

The Allies in Art have organized to assist American artists impoverished by the war. A series of art exhibitions in the Hunt Studios, Anderson Galleries, Fifth Ave., has been planned to start a relief fund. The first exhibition opened on Wednesday.

The American Museum of Natural History is sending out a calendar for 1918 which has reproductions of the restorations by Charles R. Knight, E. M. Dewing and other museum artists.

NEXT WEEKS PICTURE SALES

The Ferdinand Hermann Pictures

The pictures, numbering 72, owned by the late Ferdinand Hermann, an old German banker of this city, and which is now on exhibit on at the American Art Galleries, and to be sold in the Plaza Hotel ballroom by Mr. Thomas E. Kirby of the American Art Association on Tuesday evening next, Jan. 15, form a curious and interesting mixture of early and modern foreign schools, and are a great contrast generally and specifically to the Brady pictures, above described.

The fact that the collection contains a small but interesting example of Rembrandt "Balaam and the Angel," from the well known Hoschek collection of Prague, reproduced in the Art News of Dec. 29 last, will of itself attract a curious throng.

The work is a small panel, an extremely early signed work, thought to be the earliest surviving achievement of Rembrandt. It has received the indorsement of Dr. Bode, who, however, recognizes the natural influence of Pieter Lastman, Rembrandt's first master, upon the conception, composition, lighting and drawing.

Being an early work, the golden browns of Rembrandt's old age are conspicuously missing from the present panel, and the figures are brilliant with the light of outdoors.

One of the horsemen is said to be the artist's father. The two horsemen and Balaam all wear the turbans which Rembrandt loved. The colors are extremely lively and rich.

There are several other old pictures, quite as interesting as the Rembrandt, especially the "Portrait of a Woman," given to Clouet, from the Kleinberger galleries, the important "Woman Taken in Adultery," given to Lucas Cranach the elder, and again from the Kleinberger galleries, one of the two Gerard Dous, "Young Scholar in His Study," the two excellent portraits by Cornelis Janssens, again from Kleinberger's, the striking "Portrait of Andreas Reidmoir," by the early German master, Hans Muelich, little known here, also from Kleinberger's, the "Portrait of the Sire de Croy," by Frans Pourbus the elder, from the Ehrich galleries, the "Madonna and Child," by Rubens with flower garland by Seeghers (Kleinberger's), the lovely "Madonna and Child," by Sano di Pietro, in the recent Kleinberger exhibition of Italian primitives, two examples of Aert van dee Neer, two of Van Goyen, a typical waterfall by Jacob van Ruysdael (Kleinberger's) and the well known Sts. Barbara and Catherine, by the "Master of Capenberg" and one example of the "Master of the Death of the Virgin," the former from the Kleinberger and the latter from the Ehrich Galleries.

Of the old and earlier masters of other schools represented, one finds examples of Boucher, Barker of Bath, Morland, Constable, Koekkok and John Russell.

Leading in interest among the moderns are Boudin, Boughton, Charlet, Corot, Daubigny, Dupre, Fromentin, Gallegos, Grutznier, Harpignies, Henner, Israels, Lenbach ("Portrait of Richard Wagner"), L'Hermite, Madrazo, Rico, Roybet, Schreyer, Thaulow, Villegas and Ziem. There are a few Americans represented, notably Bogert, Boughton, George Inness ("Sunset in Apple Orchard"), and Louis Loeb (a fine example).

The J. Buchanan Brady Pictures.

The collection of 78 modern foreign and American oils, formed by the late James Buchanan Brady, widely known as "Diamond Jim" Brady, now on exhibition at the American Art Galleries, and to be sold at auction by Mr. Thomas E. Kirby of the American Art Association in the Plaza Hotel ballroom on Monday eve. next, Jan. 14, is one of those assemblages of examples of popular and story-telling pictures so dear to the average American art lover in recent years. It also contains several excellent examples of leading American painters, and the sale will afford many a collector a good opportunity to fill gaps on his walls, and to supplement examples of favorite artists, already owned.

Mr. Brady evidently bought under the advice of some friendly dealer, and his pictures are fairly representative of his time and will presumably net his estate at least the amount he expended upon them.

A most amusing and characteristic example of Mr. Brady's art collecting tastes, and his mixing of art with utility, is afforded by a five panel arrangement, shaped like a screen, the panels set in a gorgeous gilded frame, each with small drawers beneath.

(Continued on page 2)

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WINTER EXHIBITION

J. B. BRADY SALE

(Continued from page 1)

The work is entitled "The Five Senses." On four of these panels the American artist, James F. Browne, has painted a colorful three-quarter life-size bust presentment of a pretty maiden in diaphanous attire, on one the head of a child. By pressing a button on the drawers beneath each panel one obtains a jet of perfume, a small box of bonbons, sets a small music box playing, discloses an oval mirror, and finally a wax model of a dainty feminine finger.

A brief résumé of the better known artists represented, in most cases by fair to good examples of their brushes, will describe the collection to any art lover who has followed the trend of art taste in this country during the past twenty-five years.

The French painters—Asti, Achille Fould, Bail, Bague, Bisson, Boudin, Bouguereau, Carrier-Belleuse, Clairin, Courbet, Decamps, Delacroix, Detti, Diaz, Dieterle, Dupre, Gerome, Henner, Jacquet, Lybaert, Pasini, Piot, Rico, Roybet, Scheneck, Schreyer, Vibert, Vollon and Ziem, are, of course, all represented, and of their examples the Courbet "Cowherd and Her Charges," the Decamps and Delacroix, one of two Bouguereaus, the "Nut Gatherers," the Clairin "Bal Masque," the large panel Diaz, "Evening," the Boudin "Bordeaux Harbor," the Detti "Sortie du Bal de Masque," the Dieterle "Homing Cattle," the Jules Dupre, a fine marine, two of the three Henners, especially "The Pensive Moment," the two Jacquets, the two Pasinis, the Gerome "In the Mosque," the Rico, the Roybet, the Wallachian period Schreyer, the Vibert, the Vollon portrait of a man, and the two Ziems are all fairly good. Several of the more popular pictures came from the Holland Galleries.

Among the modern Dutchmen fairly represented are Blommers, Kever, Willem Maris, Ten Cate, Termeulen, Verboeckhoven and Weissenbruch. The German Ernst has two good examples.

Some of the Americans are notably good, and should bring strong competition, especially Blakelock's "Indian Country," Bunce's "Venetian Scene," Inness's "Beeches," the best of the three examples, the three typical Ridgway Knights, two of the three Aston Knights, and the Wyant. There is a watercolor by Ranger, and examples of the Italian Simonetta, the English Watson-Gordon, and the Pole, Kowalski.

Thirty paintings of the late John J. Enneking are now being exhibited at the Whistler House in Lowell, Mass., under the auspices of the Lowell Art Association.

EXHIBITIONS NOW ON

Early Italian, Flemish and German Painters

A small but important, interesting and educational exhibition of 14 well selected examples of XV and XVI Century Italian, Flemish and German masters, is on at the Ehrich Galleries, 707 Fifth Ave., to Jan. 26. The exhibition is well called one of "Paintings of the Madonna" for the Virgin and Child are the chief figures in every work shown. The feature of the more important art exhibitions of the current season thus far has been the remarkable exposition of the number of primitives and their immediate successors among the earlier foreign masters owned in America. As the Ehrich Galleries well say in their appreciative foreword to the simple little catalog, "America is a veritable treasure house of these pictures." They also modestly and truthfully call attention to the fact that theirs was the first gallery to deal in old masters, exclusively, and that when they began their exhibition of such pictures some 15 years ago, the collectors of such paintings could be numbered on the fingers of one hand.

Color, refinement, and strength of devotional expression characterize all the works in the present display, so that the little gallery where they are hung is a wealth of rich color and beauty, and should be visited by every art lover. It is difficult to select any one of the works shown for special notice, as each and every one would appeal in its own way, but perhaps special mention should be made of the Marco Basaiti, exquisite in color and expression, of the curious and quaint Barthel Bruyn, the elder, of the Martyrdom of the Seven Maccabees with their Mother, beautiful in color, of the admirable Mabuse of the Holy Family with Ministering Angels, in which the face of St. Joseph is remarkable in character and expression; of two lovely typical and quaint examples of the Master of the Death of the Virgin; the equally quaint example of the Master of Frankfurt; of Ambrogio de Predis, in which the expression of the Madonna and Child are both wonderful; of the Vivarini, with its lovely gilt background, and of the Madonna and Child attributed to Joost Van Cleef, the younger, remarkable for its strength of modelling and fresh tone. This cursory notice, all the space that time will permit this week, should influence all lovers of early devotional painting to visit the display.

Paintings and Pastels by Degas

Those art lovers who only know Degas, that modern French master whose death last year was so greatly deplored, as an incomparable painter of the scenes du ballet and of the Parisian danseuses, will be surprised when they visit the exhibition of 23 of his oils and pastels on at the Durand-Ruel Galleries, 12 E. 57th St., to Jan. 26, at the man's versatility and his ability in other lines than those which his name and fame are associated. These characteristics are proven by his Chevaux de course (1871), a truthful portrayal of the life and movement of a race course; the bust portrait of La Savoisienne (1873), with its wonderful fresh tone, fine modelling and truthful expression, a picture which unquestionably inspired Mary Cassatt, and his head of a man (1884), again a remarkable work in expression and flesh tones. Four little landscapes (1892), delicious in color and tone, and the large portrait group (1886) in pastel, in which are portrayed such notable painters of that day as Boulanger, Gervex Jacques Blanche and Louise Abbema, are also another evidence of the man's versatility and strength. It is almost unnecessary to mention those skillful and truthful portrayals of ballet scenes and danseuses, and of women at their toilet, in the rendering of which he was a past master, and some of the most striking of which are here represented. It would be difficult to imagine a more able depiction of a milliner's shop (1882), and the pastel of a woman emerging from her bath (1894).

National Arts Members Exhibit

The artists whose pictures now hang at the National Arts Club should speedily see to it that the lighting arrangements in the club gallery are changed, for not a single canvas in the present exhibition can be properly seen under the electric bulbs, which, placed too near the canvases, throw a glare upon the wall above them and disruptive shadows down upon the pictures themselves. One of the best things in the show suffers the most from this ill lighting because of its heavy impasto, namely, Walter Griffin's "Departure of Trieste Liner from Venice," a canvas of most attractive design and engaging handling, the color of which, however, one has to guess at.

The flatter painted works naturally suffer less, such as the full length portrait, "Renee," by Louis Betts; the full length "Lady in Black" by Ernest Ipsen, and Philip Hale's outdoor panel, "White Rose," a plein air essay, admirably restrained and highly refined. No sort of lighting could hurt Hayley Lever's "Drying Sails at St. Ives," a canvas remarkable for its enormities of design, its jumble and jam of rigged vessels, people, fogs, etc. Lever's Gloucester neighbor, Henry Snell, contributes one of the prime successes of his career, a largely-handled "Afterglow," and that indefatigable Gloucester sketcher, Jane Peterson, shows a harbor view of accustomed quality.

Philip Little's "Upper Ipswich," Edmund Greacen's "Willow Tree," Will Robinson's "leasant green "Summer" and Clifford Beal's "Blue Pool," which won the Hudson \$1,000 prize, are characteristic examples, as are Oscar Fehrer's "Girl Trying On a Glove," very agreeable in its rose-pink tones, Bicknell's "October Day," bright and spirited, and Hobart Nichols' "Summer" sky, an echo of C. H. Davis.

Arthur Hill's "Montauk Point" is solid and harmonious, Ritscher's "Morning Tide" has a heavy, forbidding sea, Ben Foster's "Rising Moon" is a good scheme oft repeated, Carl Rungius' "Pack Horses" is an accomplished work, as is also Chauncey P. Ryder's "Milford Plain." There is a mellifluous Ryder and Charles Shackleton's "Dunes" is effective, with dark line of sea at horizon, Luis Mora's "Las Manolas" is one of the few interesting figure pieces.

Other contributors are Howard Hildebrandt, Thomas R. Manley, Douglas Volk, Cullen Yates, Lillian Genth, Flo Haven, Florence Mell, Helen Turner, Everett Warner, L. Olinsky, Bruce Crane, Bredin, Van Laev, Curran, Groll, Ochtman, Nisbet, Derrick Grappe, Couse, Bittinger, Dabo, C. C. Chapman, Van Veen, Maud Mason, W. B. Closson and Edward Dupner. Massey Rhind's heroic sized head of Roosevelt gives the proper greeting just inside the door.

Modern Americans at Montross Gallery

A group of eleven American artists are holding an exhibition of their work at the Montross Galleries, 550 Fifth Ave., to Jan. 31. Among the 22 works in the display are Max Kuehne's two presentments of Toledo by night, which command especial attention from their exquisite atmosphere, the "Nocturne," almost sombre in its soft low tone, while silvery rays light up the scene in "Moonlight," George Bellows is represented by three typical works, "Jean," "Cleaning Lobster Boats" and "Edge of the Pasture," all characteristically strong. Guy Pene Du Bois's "Chiffon" is a portrait of an attractive girl. "Sanctuario" and "Indian Girl" by Robert Henri, are brushed with his usual force. George F. Of shows a still life, a landscape, "The Lake" and "Bouquet," the last a pleasing flower piece. Leon Kroll, Edwin Booth Grossman, E. Middleton Manigault, Maurice B. Prendergast, Morgan Russell, F. Macdonald Wright and Henry Fitch Taylor are all represented by good examples.

The People's Art Guild gave a private view of the current exhibition of paintings at the Neighborhood Playhouse, 466 Grand St., Wednesday last to invited guests.

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Part XI of the

Halsey Collection of Prints

consisting of French Portrait Engravings mostly in pure line of the XVII and XVIII Centuries. To be sold Wednesday and Thursday Evenings, January 16th and 17th, at 8:15 o'clock.

Fine Furniture and Art Objects

From Apartment of McKie Bennett Hopkins To be sold by order of the Hotel St. Regis, and Furniture and Art Objects from other Consignors, including finely painted Satinwood and decorative Louis Seize Furniture made by the Tiffany Studios and by Herter Brothers, Tel-Electric Baby Grand Piano, Upright Piano, exceptionally desirable Oriental Rugs, complete Dinner Service of Rock Crystal Glass, Porcelains, Silverware, Sheffield Plate, Bronzes, Objects of Art, etc. To be sold Thursday, Friday and Saturday Afternoons, January 17th, 18th and 19th, at 2:30 o'clock.

The Learmont Collection of Prints

consisting of early Canadian and American Views and Portraits, numerous Etchings and Engravings by Old Masters and Modern Artists. Mezzotints in Color by S. Arlent-Edwards, Sporting Prints, Napoleoniana, etc. To be sold Friday Evening, January 18th, at 8:15 o'clock.

On Exhibition from January 19th

Paintings by the late

Henry A. Ferguson, A.N.A.

Representing the activities in America and in many foreign lands of one of the leading painters of "The Hudson River School." To be sold Thursday Evening, January 24th, at 8:15 o'clock.

Catalogues sent free to intending purchasers.

Sales conducted by Mr. Frederick A. Chapman.

Pen and Brush Club Shows Members' Work

There is a good exhibition of the work of painter members now on at the Pen and Brush Club, No. 132 East 19 St., where it will remain until Feb. 1. The catalog contains 12 number. Jane Peterson has two examples, "Gloucester" and "Reflections." "The Bride," by Susan Ricker Knox, is a finished portrait with flesh tones well brought out. "Under Boughs of Breathing May," by A. Watson, is a good bathing scene, in which four nude figures are well produced, and Gertrude N. Brown's "Hong Kong" is an interesting bit of Orientalism. (Continued on page 3)

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EXHIBITIONS NOW ON (Continued from page 2)

Group Display at MacDowell Club

The work of a dozen artists makes up the present exhibition at the MacDowell Club, No. 108 West 55 Street, on until January 13. The catalog contains 6 numbers.

Maude M. Mason is easily the "star" contributor and her five contributions are highly prized and for the most part admirably painted. Her best canvases are flower pieces and interiors introducing old Colonial furniture and harmonious hangings. When she essays an out-of-door theme as in her "Under the Apple Tree," her brush seems to waver and the effect is largely, if not entirely, lost. In the picture just named the shadows merge with the tree trunk and produce a peculiar effect.

Agnes Richmond has done well with her seated portrait of "Miss Clafin," the velvet dress is especially well handled. The small red vase of violets projected into the canvas at the right is a charming touch contrasted with the greenery of the drapery.

The contributions of Theresa F. Bernstein are somewhat disappointing, and H. Ledyard Towle has been seen to much better advantage.

Other artists represented in the group are: Edith C. Barry, Horace Brown, Clara D. Davidson, (Mrs. Simpson) Berenice Langton, Mary Nicholena MacCord, Zulma Steele, Annette St. Gaudens, and Jesse Whitsit.

A "Modern" at Modern Gallery

At the Modern Gallery, No. 500 Fifth Ave., Maurice de Vlaminck is holding a "one man" show through Jan. 19.

Only six of his paintings are shown, and thus this Belgian artist, who was a pioneer in the modern movement, and was a member of the "Fauves" group, impresses himself upon the visitor not overwhelmed by other men's work, as was the case when he had one picture "The Port," in The Society of Independent Artists' first annual exhibition at the Grand Central Palace last April.

M. de Vlaminck fills his painting space with much skill and well conveys the impressions he desires to make. He tells his story with much conviction and with a certain comprehension of color and of its limitations, discards the photographic idea and refuses to bow to Academic conventions. His houses, in consequence, frequently appear to stand upon their hind legs and his chiaro-oscuro becomes "choppy."

Some of his color combinations are characterized by heaviness. His still life a "Vase of Flowers," is perhaps the most finished and comprehensible production shown.

Hopkinson Smith's Works at Ralston's

The Ralston Gallery, No. 567 Fifth Ave., is showing a small collection of watercolors and charcoal drawings by the late F. Hopkinson Smith until Jan. 9. There are several of the colorful Venetian scenes included—the Grand Canal, Doge's Palace, and the ever-present canals and gondolas are all there. "Where the Town Constable Lived," is a conspicuous example of his English work; the gabled house, touched with red, the rich foliated trees, and the flowers and simples all charmingly rendered in the man's high, joyous key.

"St. Mark's Cathedral, Venice," is a notable example. The charcoals are characterized by careful construction and skilful use of light and shade.

Flowers and Still Lifes at Arden Gallery

The Arden Gallery, No. 599 Fifth Ave., is showing colorful paintings of flowers and still lifes until Jan. 28. Agnes Harrison Lincoln, of Milwaukee, is the "star" exhibitor. She has "attacked" white paeonies, zinnias, dahlias, pinks, cosmos, marigolds, and other blooms with the hand of a painting mistress. Her method of utilizing a solid black background is highly effective and strongly suggests the work of a Japanese artist in certain of the classic prints.

In one case she introduces a superb green container, upon a white wood table, with an Oriental bird admirably worked in as a detail. A companion picture with a brass bowl as a flower holder, possesses great charm. In this pastel, the value of a Scabiosa is magnificently registered in rich color-tone. A fallen petal at one side becomes exceedingly effective in this picture.

Cecilia Beaux is represented by the only still life she ever painted, a blue pottery tray, a green container and some pottery fruit.

Among other contributing artists are: Albert Sterner, Jonas Lie, Marsden Hartley, Max Weber, George Of, William M. Chase, Robert Henri, Mrs. T. W. Dewing, Wilton Lockwood and John W. Alexander.

Della Schull at Milch's

That Miss Schull, whose daring full-length portraits are now at the Milch Gallery, is a young woman of abilities, not yet allowed (by her) to make the most of themselves, is amply evidenced by the many well begun, but not very far "carried" heads and figures of various men, women and children which she chooses to display.

Her own portrait (full length) gives a better measure of her talents than any of the others, for the reason that it shows results of some searching and protracted analysis of form, and some approach to quality of color. The full length "Lady in Black" with a slash of blue, is the best of her summary dashes at character.

Indian Paintings by Irving Couse

E. Irving Couse is showing a series of his recent Indian paintings at the Babcock Galleries, 19 E. 49 St., to Jan. 19. With one exception, "Indian Camp on the Columbia," every canvas in the exhibit is the result of the artist's long sojourn among the Taos Indians, whom he depicts in the various phases of their primitive life in New Mexico. In striking contrast to the warlike tribes of redskins, these Taos Indians appear to be given up to the most peaceful occupations, and only in one picture, "Hunting Cranes," has Mr. Couse portrayed them even as hunters. Good atmosphere and color are features of these strong portraits of the last survivors of a dying race. "The Medicine Spring," to which the Isidor prize at the Salmagundi Club was recently awarded, is the most important of the 12 pictures shown, and is an admirable example.

Alexander Memorial at Century Club

An interesting retrospective exhibition of oiled canvases by the late John W. Alexander closed at the Century Club on Thursday last. The works shown showed the development of the artist's art from two studies, done abroad in his student days, to canvases such as "On the Balcony," representing his mature style.

A bronze bas-relief portrait of the painter in his working smock, with his palette in his hand, a half-length, seated presentment, modeled by Herman A. MacNeil after Mr. Alexander's death, and the property of the National Academy, was shown.

Among the examples shown were an early full-length life-size portrait of Joseph Jefferson, in one of his famous rôles, a three-figure composition, "The Mother," profile portrait of a woman, several strong portrait characterizations of elderly men, an oil sketch of Booth Tarkington, and some landscapes.



UNICORNS

Arthur B. Davies

In loan exhibition of Davies' work at Macbeth Gallery.

Wolfe Art Club's January Show

The Catherine Lorillard Wolfe Art Club, No. 802 Broadway, (Grace House) in its current January exhibition, shows the work of four women artists.

The most interesting showing is that of Miss Alice Heath, whose sprightly flag pictures have been reproduced in the last edition of Valentine's Manual. Miss Heath is painting in a high key and her composition is strong and effective. Her "Cornstacks," is full of country atmosphere. "A province-town Wharf," as etched by her, is done with vigor tempered with understanding and skill. "Washington Square," is a noteworthy conception, broadly finished.

The three contributions of Mrs. Bengé "The Bridge," "The Red House," and "The Flowers," are all good, with perhaps the best work in the still life of the flowers in a decorative container.

Miss Sarah C. Sweeny's two portraits, of a boy and girl are done in pastel, and have good color.

Miss Alice M. Hitchcock's "Country Roadside," is a pleasing winter scene. The old house, wind-swept, with the gaunt and naked trees, is happily presented. The snow-laden road with its stretch of board fence, is well handled.

Exhibition of Pictorial Photography

The pupils of the Clarence H. White School of Photography, No. 122 E. 17 St., calling themselves the Alumni Association, are holding an exhibition of their work this week at the old Washington Irving House, once occupied by Miss Elsie De Wolfe. The catalog has 166 numbers and the work shown is excellent.

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Mr. Gallatin's Pictures at Bourgeois'

(By The Second Viewer)

An extremely "choice" exhibition is that now on at the Bourgeois Galleries, No. 668 Fifth Ave., for the benefit of the American War Relief, of pictures from the collection of Mr. Albert E. Gallatin. The quality of this group of "pictures in the little" is indeed so choice that one may not quarrel with the term used with such evident stress of feeling by the writer of the preface to the catalog, a term which bids fair to go widely on the critical rounds—the inoffensive little term—"preciosity." The "Second Viewer's" particular interest in this exhibition is due to the discovery of the precious fact that the Americans in it not only hold their ground in the company of distinguished French masters of "dessin," but seem, indeed, to come off with a lion's share of the honors. For who will deny that among all these rare bits of "preciosity" at least three little works by Americans are precious fine in quality and rather big in feeling. These are the little Whistler pastel nude (seated), the little "Fifth Ave. Bus" pastel by Glackens, and the diminutive etching "Fantine," by Eugene Higgins. The Whistler, "precious" indeed for tonal subtlety, the Glackens, very fine for descriptive and coloristic truth, and the Higgins admirable for depth of sentiment. No crass notes jar in the harmonious ensemble here conjured out of bits from the pencils of such Titans as Rodin, Puvis de Chavannes, Steinlen, Forain, Daumier and Manet. Lithograph, watercolor, pen, brush are called upon, yet in the concert of black and white, such "precious" oils as Lawson's, Hassam's, Du Bois' and Raffaelli's find place most comfortably.

One misses the trenchant pen line of Vincent Van Gogh here with these "moderns," not too advanced but that Aubrey Beardsley's tense line is still keenly felt. The little Beardsley head of Max Alvary seems as fresh and original now as when first seen some years ago, and the Beardsley letter, bearing sketches, is not the least of the many rare features of this delightful selection from Mr. Gallatin's possessions.

James Britton.

Patriotic Sculptors Display

As already announced in the ART NEWS, Mr. Frank Purdy, of the Gorham Co., has arranged an exhibition, for three weeks, beginning Tuesday next, Jan. 14, in the sculpture gallery of the Gorham building, at Fifth Ave. and 36 St., of works by American sculptors now in active war service. Mr. Purdy has also devised a roll of honor, a tablet to be placed in the Gorham sculpture gallery, on which will be inscribed the names of American sculptors who have "joined the colors."

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

High Art Sale Prices

Saleroom prices continue their soaring progress in London, and dealers state they are gradually ridding themselves of their accumulations of unsaleable art works by unloading them at the public auctions, where they are fetching figures quite beyond their dreams or hopes. Really fine things are realizing better than ever, as an example of which one may quote the single winged Chippendale armchair bought by Mr. Frank Partridge at Christie's recently for 560 gns. This chair was covered with beautiful old English needlework. At the same sale Mr. Lionel Harris gave 440 gns. for a landscape panel of Flemish tapestry.

ART AS AN INVESTMENT

While the recent published utterances of Mr. Frank A. Vanderlip and others on the question of the abandonment of "luxuries" and the practice of war-time economy, by the giving up of all nonessentials, are undoubtedly well meant and timely and may produce good results, it would appear that, as in all reform propaganda, those practising the same may, in their zeal, "muddle" the matter, and the public, not only puzzled but prone to act on its own initiative, may possibly put so-called economies into force which are not only unnecessary but harmful.

Such false economy, it seems to us, would be the considering of good art works as luxuries, and the purchase of the same therefore as untimely, and even unpatriotic.

It is not because we are interested in the cause of art and the prosperity of the art trade in general, but because we know that good art is a good investment and its possession makes for education, that we believe the abandonment of the study and acquirement of art works would be a bad result of war-time conditions and resultant urged economies.

The love of and taste for good art is the highest proof of a nation's civilization, and the fact that the art trade has come again into its own in England and France, despite three years and more of devastating war, and that the larger art sales of the last art season in both London and Paris were remarkably successful, would seem to show that not only do collectors and art lovers in those cities realize that good art is a good investment, but that its pursuit and acquirement, even in war time, should be encouraged and followed, rather than abandoned.

The present season affords abundant opportunity for the acquirement in this country of the best art works, pictures, old and modern, tapestries, porcelains, sculptures, etc., and there will be offered in the art salesrooms of New York alone during the next ten weeks an unusual and remarkable assemblage of the finest productions of the painter, the weaver, the potter and the sculptor.

Our earnest and sincere advice, therefore, to our readers is to look upon the possession of art works not as luxuries but as the best possible education and investment, and to act accordingly.

CHINESE POTTERY OF THE HAN, T'ANG AND SUN DYNASTIES. Parish, Watson & Co., Inc., N. Y., 1917.

This exceptionally beautiful and sumptuous illustrated catalog of the old Chinese potteries owned and exhibited by Parish, Watson & Co. is the latest and most valuable contribution to the history of the early Chinese potters and their work.

The 160 examples of these curious, interesting and, at times, beautiful wares, to which are added two examples of Korean pottery of the Korai dynasty, are each given a detailed description, written with knowledge and sympathy, while the colored plates, illustrating 17 of the finest examples, are the last word in color printing, reproducing most faithfully the exquisite coloring and glazes of the objects selected for these illustrations.

The collection, says the foreword, represents the fruit of some 17 years' intensive collecting in the Far East by Mr. H. A. E. Jaehne, of Tokio, Japan. When he first began to collect these beautiful examples of an old and lost art, few Westerners realized their bigness and beauty. The collection grew very slowly, for the Chinese were loath to part with the best examples of the early Chinese potters, from the Han to the Sung Dynasty, covering a period of 1,300 years are represented.

CORRESPONDENCE

The Substituted Lincoln

Editor, AMERICAN ART NEWS.

Dear Sir:

I have read the statements made by Mr. John A. Stewart, Chairman of the Executive Committee of the American Peace Centenary Committee, as reported in the N. Y. Times of Jan. 4.

Mr. Stewart says that "when the matter of the Saint-Gaudens statue was first brought up letters were sent not only to the 168 members of the American Peace Centenary Committee, but to the 13,000 members of the General Committee." Then follows this curious statement: "The academic preferences which have been expressed since then were not sufficiently strong to lead the members of the committee to contribute toward a fund for the purchase of a replica of the Saint-Gaudens statue, and the intention had to be given up."

"Will Mr. Stewart assert that a bona fide effort was made to raise this fund? And will he publish the appeal for subscriptions sent out to the 13,000 members or to the 168 members? Why does not a single one of the 66 answers received by me from the members refer to those appeals? It is unthinkable that no subscriptions should have come from that great body of loyal Americans, enthusiastic in their desire to celebrate the completion of 100 years of peace, if a stirring appeal had been sent them. It would only require about one dollar apiece from the members of the two committees to pay the cost of the Saint-Gaudens replica. I cannot believe that a serious effort was made to raise this small fund.

Further, Mr. Stewart says that in 1914 the Executive Committee delegated its authority to a sub-committee of fifteen. It was this sub-committee which offered the Barnard Lincoln to the British committee. Mr. Stewart says: "Later came on acceptance and the matter ceased to be a pending question with the American committee," &c.

So the American Peace Centenary Committee heard nothing of the substitution. It was not consulted. But who advised Sir Alfred Mond that the American Peace Centenary Committee was anxious to send the Barnard statue and inspired his statement before the House of Commons that that committee considered it "a superior monument"?

Continuing, Mr. Stewart says: "Later the British Government accepted the gift," (of course they did, believing it to be indorsed by the American Peace Centenary Committee) "and proffered the site at the foot of Whitehall." I do not like Mr. Stewart's way of putting this; was it not that the British Government agreed to let the Barnard statue go on the site originally proffered for the Saint-Gaudens?

Mr. Stewart admits that some of the members of the sub-committee preferred the Saint-Gaudens. It is strange that he does not recall all the names of that small committee. Of the five he mentions two are dead. "There," says Mr. Stewart, "the matter rests and there can be nothing more said upon the subject."

I propose to say something more on the subject right here and now, namely, that loyal Americans do not intend that the Barnard monstrosity shall go to London to usurp the Saint-Gaudens site and stand there to the everlasting defamation of our great President.

Mr. Stewart kindly offers the services of the American Peace Centenary Committee to act as agent for presenting a copy of the Saint-Gaudens statue, to be set up in Trafalgar Square or elsewhere in London.

Thanks, but we do not want a replica of the Saint-Gaudens in some other spot playing second fiddle to Barnard's caricature in front of the Parliament Buildings. We want to see Saint-Gaudens's Lincoln on the site originally granted for it and no Barnard statue at all in London, and we want to see a bona fide effort made here to raise the fund to pay for it.

Gutzon Borglum, the well known sculptor and member from N. Y. of the American Peace Centenary Committee, writes me: "I have never been consulted regarding the change from Saint-Gaudens's excellent portrait to the Barnard grotesque, and I do not know of any one else in the society or committee having acted officially or being consulted regarding the substitution. When it came to my knowledge, I immediately telephoned John A. Stewart's office and vigorously protested both against the change and against the authority to change without the committee's consent or approval. There is no money and it occurred to no one to take steps to procure it. A half dozen New Yorkers could settle this disgraceful business in an hour and provide the money to send a decent statue of Lincoln to Europe." I agree with him.

Howard Russell Butler.

Princeton, Jan. 9, 1918.

William T. Ritschel has left the National Arts Club Building and has leased a studio in the Sherwood for the season.

Yasushi Tanaka's "Nudes" Not Objectionable

Editor, AMERICAN ART NEWS.

Dear Sir:

In a recent issue of the AMERICAN ART NEWS, a correspondent had a notice to the effect that H. T. Tanaka, of Seattle, had been holding an exhibit of "nudes" in the Seattle Fine Arts Society Galleries. Now, the exhibit your correspondent intended to mention was Yasushi Tanaka's "one-man" show held there to Nov. 5 last. Most of the paintings were figure works. This exhibit, because of the very sincere study of the "life" displayed in the canvases, was somewhat adversely criticized by half a dozen women who are still thinking of the "nude" as it is represented by Bouguereau, and who maintained that the work lacked anatomy and drawing, when what it really had was "drawing," which necessarily includes "anatomy," although the artist's purpose was not academic, and was to show the visual truth of the figure as related to background. Moreover, as Mr. Frederick C. Torrey, of San Francisco, pointed out to these objectors, if Mr. Tanaka's work did show defects in "anatomy" and "drawing," they (his critics) wouldn't know it anyhow, for none of them had probably ever in their lives seen a nude figure. The real issue with these ladies was, of course, morality. They are still embarrassed in the presence of realistic life work.

Now this slight difficulty was immediately resolved, for the more aesthetic-minded in the community and in the Fine Arts Society stood firm in appreciation of Mr. Tanaka's work, so the exhibit continued without the removal of any canvases and proved highly successful. The unfortunate incident was that an H. T. Tanaka, who is a picture dealer in this city, was arrested for displaying "September Morn" and some similar works in his shop windows at the very time of Tanaka's exhibit. The Seattle "Star" came out with an article to say that the "celebrated artist, H. T. Tanaka, had been arrested for his exhibit of figure pieces. Everyone thought Yasushi Tanaka was meant and until the mistake was corrected by the friendly editor, Tanaka, the artist, was kept busy refusing offers of assistance—also explaining.

But again the mistake is perpetuated by your notice. That is most unfortunate for Yasushi Tanaka; for his identification in the minds of fellow-townsmen with this H. T. Tanaka, who is no relation of his, and is not even an acquaintance, is extremely annoying. It is annoying even to the extent of influencing local connoisseurs from the purchase of his works.

Will you be so kind, then, as to correct the mistake in your next issue? That is a very small thing for us to ask, but it will be important in its effect.

Very sincerely,

Louise Gebhard Carry Tanaka.

(Mrs. Yasushi Tanaka.)

Seattle, Wash., Jan. 5, 1918.

OBITUARY

James Carleton Young

James Carleton Young, bibliophile capitalist, known throughout Europe as "Le Roi Des Livres" (The King of Books), died in Minneapolis, Monday last.

Mr. Young had assembled unique and valuable book collections, always of original editions where possible. This labor brought to him unanimous election in the most important book clubs of the world.

With Carmen Sylva, Queen of Rumania now dead, he was the only foreign member of the most "exclusive" club, the Societe des Livres de Paris. Upon petition of celebrated French authors he was decorated in 1910 with the cross of the Legion of Honor.

He started with a capital of \$10 and made a fortune in land investments in the Northwest.

Richard Levick

Richard Levick, an American artist who had been living abroad 25 years, died in London Dec. 23, following an operation. He is survived by his widow and a son.

Mr. Levick was born in Philadelphia 54 years ago. He was graduated from the University of Pa. in 1886 and later studied at the Academy. Then he went abroad and continued his studies and work in Munich, Paris and Florence, later taking up his residence in London, where he was noted for his etchings and marine paintings.

IF I COULD FLY. By Rose Strong Hubbell (Mrs. Henry Salem Hubbell). E. P. Putnam's Sons, New York.

While not distinctly an art book, this volume of verse by Rose Strong Hubbell, wife of the well known painter, Henry Salem Hubbell, should commend itself to artists for its light, fantastic touch and finely expressed sentiment, a characteristic fragment of which is this dedicatory verse: (To my son)

"If I could roll back the years for just one day,

Do you know what I'd do?

I'd roll them back 'til you were a boy,

And I'd live that day with you."

The attractive illustrations are by Harold Gaze.

LONDON LETTER

London, Jan. 2, 1918.

The difficulties of transport nowadays are responsible for many alterations in plans and the destination of many an art work has been altered in consequence of the impossibility of conveying it to some desired spot. The Orestes vase, one of the most interesting items of the Hope heirloom sale, is a case in point. Bought last July by a foreign purchaser for transmission abroad, it was subsequently found quite impracticable to despatch it, under existing conditions, and in consequence its owner was obliged to find a purchaser in this country. Happily for the nation, the British Museum, aided by a generous contribution from the National Arts Collection Fund, stepped into the breach and the famous vase will go to increase the already magnificent collection of marbles. The vase is bell-shaped and adorned with red figures, depicting Orestes kneeling beneath the protecting arms of Apollo and Athene, and other incidents from mythology. It has the rare virtue of being entirely unbroken, nor has it been retouched at any time.

Roger Fry Paints Flowers

If one needed any proof of the remarkable versatility of Roger Fry, one has it in the exhibition that he is holding at the Carfax Gallery of some twenty flower-pieces, in which he would appear to have thrown to the winds the latest theories which he has enunciated in regard to decorative painting, and simply applied himself to the problem of making his flower-studies as near to nature as possible. And he has succeeded. He has not only done full justice to the color of his studies but he has skilfully utilized the form in relation to a background of draperies so as to form a highly decorative whole. Indeed, Mr. Fry seemed to be more successful in following out methods that are more or less academic than in those which are ultra-revolutionary, and the nearer he can persuade himself to approach to the conventional, the more attractive does his work become. It is in the backgrounds to these studies that he has permitted himself the greatest amount of license, some being divided into a species of "Cubistic" forms, others showing strong contrasts of color, others again merely arrangements in black and white. The background, indeed, forms a most essential part of the compositions, it is no mere subordinate accessory, and the daring spirit in which these backgrounds have been conceived gives the most controversial note to the exhibition. A study of arum lilies against a background of black and white has, I noted, been bought by the Contemporary Art Society.

Art Works Loaned Venice Safe

Some consternation has been felt as to the safety of the British Exhibits at the International Exhibition at Venice, but notification has now been sent to the English Committee by the Secretary to the effect that they have all been despatched to Rome. Brangwyn's fine picture of "The Venetian Funeral," one of the gems of the Leeds Art Gallery, is among the numerous works by this interesting artist which are now lodged in a place of greater safety. The International Show, it will be remembered, was arranged in 1914.

"Whistler's Mother" as an Ad

I never thought of seeing Whistler's portrait of his mother exhibited on advertisement boardings as an inducement to buy Government Stock! But it is now gracing walls and buses in connection with an exhortation to invest in War Bonds as an insurance for one's old age. "Punch," our classic comic paper, is most amusing on this subject and advises the authorities to further employ Moroni's "Tailor" as an advertisement with the legend across it of "Cut your cloth to leave a big margin for War Bonds," or Landseer's "Dignity and Impudence" with an inscription to the effect that "These good dogs would prefer War Bonds to a bone!" It certainly does give the something of a shock to find cherished pictures adapted to the base uses of advertisement, even though one may have the advantage of looking upon real works of art in the place of something meretricious and ill-designed. There is no knowing what lengths advertisers may not go not that they have this governmental example before them.

A Rembrandt Sold

Some 7,000 gns. were paid at the Fairfax Murray sale at Christie's by Messrs. Agnew for the small panel portrait by Rembrandt of a man in armor, supposed by many to have been the painter's brother. This was formerly in the collection of the Prince de Broglia, from whom it was purchased by the same firm along with the "Rape of Europa." It was put up for auction in Paris in 1914 by Mr. Murray but was bought in, as it failed to fetch the reserve. It would not surprise me to hear that the same fate overtook it on this occasion. Another man's portrait, catalogued as a Rembrandt, fetched 900 gns., at which price it was purchased by Messrs. Gooden and Fox.

An interesting exhibition is that of paintings by E. A. Hornel, now on at Messrs. Connell's Gallery, at 70 Old Bond St. L. G. S.

CHICAGO

The interesting event of this week is the opening of the "Alumni Exhibition," a term not entirely correct as the show includes a number of works by former or present instructors in the Institute school, who never studied there. In this way, those who arranged the exhibit, were enabled to get in a few such interesting units as for instance Duveneck's remarkable portrait of Alexander, owned by the Cincinnati museum, and Polasek's imposing "Sewer," who once more stands on top of the stairs leading up to the Institute building.

The exhibition, being in its very purpose a retrospective one, the exhibitors all have sent examples of their work already known through former exhibitions, some of them as far back as 1901 or even later.

For some of the exhibitors this is rather a dangerous proceeding as it discloses to the diligent observer that they have remained stationary, yes, in a few instances have actually deteriorated in their art.

On the other hand it gives visitors an opportunity to see a few pictures which they will greet as dear friends. To the latter belongs Louis Betts' portrait of Mrs. E. F. Carrv. If, as one is told, this portrait laid the foundation to his later success as a portrait painter, he certainly has a good foundation to stand upon. It is a very distinguished piece of portraiture, with a beautiful color quality, and if in those days his brush work was less dashy and brilliant, we might, on the other hand, wish him now a little more of the refinement in arrangement, which this portrait possesses. Louis Betts' most recent work is well represented in the sitting figure of Ben Foster, known to your N. Y. readers from the 1916 Winter academy.

This is as good a place as any to speak about Betts' "one man" exhibition of portraits at O'Brien's, a typical society portrait display, only better than the majority one sees in this country. It is the best Chicago has seen for at least three winters, and we have seen that sort of thing so often badly done, and presented to us in galleries with a reputation, that it deserves to be boomed in spite of the fact that there is chaff among the wheat. Where Betts does not satisfy as an artist the reason lies almost always with the personality of the sitter. That is the curse of painting portraits of and for a certain social set, and Betts has not escaped that curse.

But when the artist Betts likes what he is doing, then he and Betts the painter, achieve something which, in its line, no portrait painter in the country will surpass. For instance his portrait of Miss Prendergast, also shown in N. Y. is a really excellent example of the sort of portraiture based on the Gainsborough-Romney tradition.

To return to the Alumni exhibition at the Art Institute, another painting which one is glad to see again is Arthur Davies' "Sacramental Tree," owned by Mr. Ryerson. Other celebrities who are represented in the exhibition, being former pupils, are James Earle Fraser, Wilson Irvine, Gardner Symons, Jean McLane, Jane Peterson, Louis Ritman, Chaucer Ryder, Neysa McMein, Alton Skinner Clark, Jessie Arms Botke, Bertram Hartman, Walter Ufer, Victor Higgins, Grace Ravlin and Otto J. Schneider, the Leyendeckers and Jules Guerin. The teachers represented include Chase, Hawthorne, Henry Hubbell, Duveneck, Emil Carlsen, Wellington Reynolds and F. Schook.

At the Arts Club an exhibition of French period furniture has been arranged by David Adler, a local architect who specializes in "periods." The various exhibits, among which are many excellent examples of the craftsmanship of XVIII Century French carpenters, cabinet makers and upholsterers, have been loaned to the club by several of Chicago's leading families. The arrangement has been made with knowledge and good taste, and as an illustration of in what surroundings ladies and gentlemen of the court of the last kings of France lived, the exhibition is educational, and should be preserved as it is either at the Art Museum or at the Field Museum.

Looked at from the viewpoint of encouragement for XX. Century American carpenters, cabinet makers and upholsterers it of course proves the often lamented fact, that American millionaires live in museums, filled with examples of the art expression of a civilization foreign to them, which in itself shows a lack of artistic sensitiveness, and prevents art progress in the field of architecture and interior decorating in this country.

Edward Watts-Russell.

MANCHESTER (N. H.)

An art exhibit of 112 examples by nearly 100 of the principal watercolor painters of America is on in the Manchester Institute of Arts and Sciences building.

Among the principal exhibitors are such well known artists as the late F. P. M. Rehn, Lillian W. Hale, C. W. Eaton, W. L. Palmer, A. J. Keller, W. T. Kleine, C. W. Woodbury, Childe Hassin, J. F. Carlson, Edward Potthast and Arthur Dow.

BOSTON

In a quiet unobtrusive way a local gallery continues to present to an indifferent Transcript-reading public the one radical influence opposed to the monopoly of things artistic by the Guild of Boston Painters.

Last Monday saw the opening of a brilliant and beautiful exhibition of French Impressionists, from the Durand-Ruel house in New York, some of the canvases recent importations from Paris. Monet, Manet, Pissarro, Sisley, Renoir, and Mary Cassatt are represented in the sunny group, making an inspiring show. One cannot look unmoved at the remarkable plasticity of the Monet landscapes of the late seventies. They are not so "made" as to stultify ambition but are rather alluringly suggested and inviting in their possibilities. "Pommier en Fleur" and "Chemin du Village" rival each other in a quality of poetic realism that suggests the Constable from whom it has often been said that the French Impressionists derived. Yet they are more colorful than was Constable. "Fishing Boats: Etretat" dated 1883, admirably represents the beaching of boats before an approaching storm expressed in the saffron hue of the sea and the curling white caps.

There are two delicious sketches by Manet—"L'homme blond" and "Mme Paty" from the collection of P. Pellerin in which one sees, with the minimum of effort, the most exquisite drawing, beautiful slight painting that, though scarcely filling the canvas, is most eloquently revealing.

The one Mary Cassatt is an able pastel, done with the freshness and vigor of her best period and treating her eternal subject with that joyous healthy freedom from sentimentality that makes this gifted American woman the real personality that she is in the world of art. The mother is preoccupied with the practical care of the infant, who stands pink, fresh and exuberant upon the maternal knee.

Eight rare Renoirs fill the end wall, each a little masterpiece. In these we may study Renoir in many phases of both subject and period. The Sisleys and Pissarros are of the best quality—landscapes of the French country which they loved and rendered as only those who love can render.

Twenty pictures done in the traditional Boston method fill the gallery of the Guild of Boston painters. The display opened last Monday afternoon with the official tea party. The painter showing is Frederick A. Bosley, a member of the faculty of the Boston Museum schools. The exhibition although dealing almost entirely with figures and portraits, is sufficiently varied in subject to make an attractive first impression and there is undoubtedly superficial charm in the manner of painting, as well as in the bits of well rounded anatomy exposed.

Inquiry confirms suspicion that Mr. Bosley was a student at the Museum under Tarbell and Benson in whose famous footsteps he is content to trudge with never a by-step. Parts of certain canvases might have been done by Tarbell himself, so closely has the artist followed the color and mannerisms of his prototype—but any prolonged study of this young man's work must lead inevitably to the conclusion that it was craftsmanship rather than fundamental principles that he studied and that he has learned an acceptable technique without the true foundation of structure upon which to hang it.

There are curious inconsistencies of drawing—he paints heads better than hands, and when, following his master, he makes a hand reappear out of the vide it "boggles the imagination," as Cortissoz says, to supply the missing elbow and shoulder within the known limits of anatomy.

What Boston painter's repertory is complete without a "Girl Knitting?" Mr. Bosley's "At Home" deals with the sempiternal subject. The girl pulled well out into the centre of a large dark room, her right profile presented to the spectator. Mr. Bosley has a technical equipment worthy of a better cause.

Helen W. Henderson.

There are now on exhibition at the Fogg Art Museum of Harvard University two primitive Italian paintings lent by Mr. A. Kingsley Porter, lecturer on the History of Architecture at Yale. One is a St. Michael, by the Byzantine-Gothic Guariento of Padua (active about 1338-1368). The figure is very similar to the figures of the angels of the "Heavenly Host," by this same painter in the Museum at Padua. The other picture is by a pupil of the Paduan Squarcione, Gregorio Schiavone (active about 1440-1470) recently shown in the exhibition of Italian Primitives at the Kleinberger galleries, N. Y. The paintings will remain at the Museum for about two months.

Seven Japanese paintings, four of which are lent by Mrs. John T. Linzee and three by Dr. Denman W. Ross, are also on exhibition at the Fogg Museum. They are the work of the Tosa school and date from about 1480. The paintings are in gold and color on paper and represent scenes of the court life of the day.

PARIS LETTER

Paris, Jan. 2, 1918.

Just complaint is raised against the practice at the Hôtel Drouot of holding exhibitions only in the afternoon as thus a large part of the public is debarred from the examination of objects to be sold which it might desire. The practice also favours practices at the sales which are hardly as open and above board as they ought to be. At auction sales there are no guarantees unless they are specifically stated. Recently four antique tapestry panels fetched \$55,000, and not until afterwards was it discovered by the purchasers that there was evidence about them of their having been repaired. In another important sale a tantalizing sense of mystery was produced by the sudden introduction of two unannounced portraits, for which the demand price was only \$44. There were dealers present who thought that a "game" was afoot, and accordingly they carried the price up to \$3,700! There is a mild scandal in connection with the Zarine sale, of which I recorded last week some of the more remarkable prices. I did not mention that the bronze-mounted secretary for which \$8,070 was paid was announced as similar to one that at a former sale fetched \$13,200. It is now said that the secretary sold with the Zarine collection is not of absolutely certain authenticity, and furthermore that no friends of the French consul-general at Rome ever saw it in his domicile. The inference is plain, although no positive accusation is made.

Death-Mask of Rodin

John Storrs, the American sculptor, is showing at the Art-en-Ciel exhibition, on the Boulevard St. Michel, a lithograph of a death-mask of Rodin which he made. A proof of it will be placed in the Rodin museum. A photograph of Rodin after death was made by Harry Lachman, the painter.

Parisian Watercolors

A show of watercolors by Eugene Villon, also at the Petit galleries, is attracting much attention. The subjects are all Parisian—street scenes, architectural vistas, stretches of the Seine and the suburban canals, under various effects of sunlight and shadow. Three merits M. Villon's works possess, good drawings, an eclectic knowledge of color and an occasional refinement of expression which often would properly bear the name of tenderness. Another notable artist, Elie Pavil, who has been poetizing about Paris with pencil and brush, is exhibiting at the Bernheim jeune gallery. He is exceedingly lavish of paint, but his technique in color is remarkable. The majority of his subjects are of Montmartre or along the canals that traverse the more sordid quarters of the city. His effects are wholly impressionist, whatever he may think of them himself, and he shows an utter disdain of the finer detail. There are instances of bad drawing on his part, yet the wealth and happy massing of his colour render much of his work desirable.

Art Exportation

The movement to restrict the exportation of objects of art is not yet dead, and there is even a chance that it may give birth to a most obnoxious law. A project of that sort has been introduced in the Senate, the principal features of which are the following: The State shall have the right to classify such objects, to interdict their exportation, and to acquire them by purchase. The owner of such an object, who shall have been informed by due authority that it comes within the scope of the law, may not dispose of it without the knowledge of the member of the ministry charged with the supervision of the fine arts.

The right of purchase shall remain with the State for a period of three months after the exportation of the object in question has been authorized. Objects that have been classed as of national interest are not to be demolished, displaced, altered or restored without authorization of the Government. Violations of the law are to be punishable by heavy fines, and the purchaser having knowledge of the specific violation will also be punished. A graded tax will be imposed, beginning at 10 per cent. on a valuation of 5,000 francs, rising to 15 per cent. on the second 5,000 francs of valuation and to 20 per cent. on the third 5,000 francs of valuation. Thus an object estimated at \$3,000 would pay \$600 of tax.

Jacques Seligmann Wins A Suit

Mr. Jacques Seligmann has won a suit for the annulment of the sale to him by Davis, an antiquary of the Avenue MacMahon, of two pictures, "La Mare" and "Le Détour d'Une Route," falsely attributed to Hobbema. The price was about \$5,500 and the transaction took place in November, 1912.

B. D.

William J. Whittemore, who was awarded the Thomas R. Proctor prize at the current National Academy, is busy at his studio, 58 W. 57 St., with several portrait commissions.

PHILADELPHIA

The exhibition of the works of Albert Rosenthal, Carroll Tyson and Fred Wagner will be continued at the Art Alliance to Feb. 1. The committee on arts and crafts announces the opening of an exhibition of block printing by Lydia Bush-Brown, of terra-cottas by S. Morani, leather work by Marjory Rawlings and Italian embroideries. Watercolors by Angelica Schuyler Patterson, and engravings by Timothy Cole will be shown Jan. 20-Feb. 2, inclusive. Addresses bearing upon their respective art activities will be made by Miss Patterson Jan. 21, and by Mr. Cole Jan. 29. An exhibition of Whistler prints will be opened Jan. 18 with a talk by Joseph Pennell under the auspices of the Print Club. Sergeant Michael M. Dorizas, the Greek athlete of the University of Pa., delivered an illustrated address at the Alliance Thursday eve. upon "The Greek and Balkan Peoples—Their Characteristics and Present Problems." The American Artists' War Relief Fund will benefit from the proceeds of a number of musicales and other entertainments in the Alliance Building Feb. 11-16.

There was a meeting of men and women prominent in music, sculpture and painting on Dec. 28, at which a committee was formed to co-operate with the movement for the American Artists' War Emergency Fund, inaugurated by the National Arts Club of N. Y. Money derived from the sale of "Service Together" stamps by the members of this committee, will be applied to the fund. Paul King is chairman and the heads of the various local musical and art societies figure as members of the committee.

Pennell's caustic criticism of the so-called historic "Mummer's Parade," held here as usual on New Year's Day, has created considerable stir in certain quarters that seem to see in his remarks a reflection upon the patriotism of the participants. Letters of protest to the evening papers appeared for several days, giving a lot of free advertising to all the parties concerned, but missing entirely the point raised in regard to the waste of money upon a vulgar demonstration by the followers of a political boss.

Eugene Castello.

CINCINNATI

The Museum has acquired three canvases, a portrait of a young girl by J. Louis David, "The Slave Market," by Gerôme and a Gloucester scene by Charles Kaelin. The portrait by David is very fine, forcefully telling in its feeling for line, and filled with the fresh glow of youth. The girl dressed in plain white dress is holding a sheet of music in her hands. Gerôme's "Slave Market," formerly in the Belmont collection, is well known, having been reproduced so often. It is an excellent example of the artist's scrupulously correct academic craftsmanship. The marine by Kaelin, who is now a permanent resident of Gloucester, Mass., is a breezy and colorful performance.

The Museum has also been presented by a N. Y. art firm with a characteristic portrait by Chase, of the late L. F. Roos, a N. Y. art dealer and a canvas well known to New Yorkers.

Among other buyers, Mr. Charles P. Taft has acquired out of Norbert Heermann's recent "one-man" show at Closson's, his picture of the Continental Divide, seen from Estes Park.

The Pennell Lithographs and the first exhibition of Painter-Gravers are now at the Museum.

Local artists have sent a collection of original work to Camp Sherman to be used as decorations in the new recreation rooms.

A new book of etchings by E. T. Hurley pays a beautiful tribute to Cincinnati's picturesque surroundings.

Norbert Heermann.

WASHINGTON

The forty oils by Zuloaga, scheduled to be shown in the Corcoran Gallery this week, have not arrived from Indianapolis where they were last shown, owing to congestion on the railroads.

During the annual exhibition of the society of Washington artists just closed, a number of canvases were sold, among them "Snow in the Hills," by Edgar Nye; "Pine Trees, Magnolia," by Bertha E. Perrie; "In the Park," by Felicia Howell and "The Old White House," by Mary G. Riley.

Everett L. Warner, formerly of Washington, has given up his N. Y. studio and is giving his entire time to camouflage work for the Navy.

A striking painting of a "Poilu" by Ossip Perelma, recently exhibited at the National Gallery, has been purchased by Mrs. Geo. W. Vanderbilt of this city. The artist has contributed one-fifth of the substantial sum received to the American Red Cross.

C. C. C.

ELMIRA (N. Y.)

During the month there is on at the Arnot Art Gallery an exhibition of oils loaned by the National Association of Women Painters and Sculptors. The collection includes paintings by Maud Mason, Jane Peterson, Constance Curtis, Louise Brumback and Christine Herter.

BALTIMORE

Walters Gallery Reopens

The opening of the Walters Art Gallery this year revealed a number of extremely important additions recently made to the collections housed in the Italian Renaissance building at Center and Charles Sts.

Not, perhaps, since the present building was thrown open, ten or eleven years ago, have so many valuable acquisitions been installed in one year as this season, but no such shock has followed these last additions such as followed Mr. Bernhard Berenson's campaign among the pictures of the Massarenti collection in the North gallery three years ago.

One reason is that there have been no eliminations, the process having been one of addition, rather than of substitution. Some withdrawals, however, will be necessary if the "new" canvases are to be hung. Either that or else a further crowding of the walls will result. As it is, the recently installed paintings are standing on the floor around the walls.

The latest of the paintings is a primitive version of "The Slaughter of the Innocents," a panel, the upper edge of which runs through a series of graduated arches, glorious in color and in perfect preservation. This is in the room sacred to the Massarenti ghosts.

In the South gallery, where hang the Barbizons, a superb Rousseau "Marais dans les Landes," a big landscape by Vollon, as "modern" in its freedom of treatment as anything in the collection; an Oriental tavern scene by Gerôme and the same master's important "La Mort de Caesar," are seen for the first time.

The last work has one side of a screen all to itself, way having been made for it by the removal to the floor line of a small but perfect example of Courbet, Corot's "Deux Italiens, vieillards et jeune garçon assis sur un banc" (painted between 1850-58 and formerly in the Dollfus collection), a small landscape by Old Crome, a familiar subject by Jacob Maris, and several other splendid but inconspicuous examples.

The Rousseau "Marais dans les Landes" is a work to delight admirers of this great painter, especially interesting in that it presents such a dramatic contrast to the same artist's "Le Givre"—considered by many his chef-d'œuvre—and long one of the proudest possessions of the collection.

The only addition to the East gallery is a Lenbach portrait of Bismarck, signed and dated 1890.

There could be no more masterly character study of "The Man of Iron" than this particular Lenbach Bismarck—one of many others. It shows the Chancellor seated, clad in a great white coat with yellow touches at the cuffs, repeating the color of the broad band across the chest, in full regalia, including that odious symbol, the iron helmet.

Among the bronzes and objets d'art that have been added to the collections since the gallery closed last spring, the most notable is a figure of Apollo—a bronze with rich mahogany-toned patina (French XVIII century), beautiful in its graceful lines, color and modeling.

In the Louis Quatorze room there is a head of Voltaire, by Houdon, signed and dated 1778, as vivid as anything ever done by Rodin. This supplants a similar work attributed to the same sculptor, but which bears many subtle points of difference and which has no signature.

In the Henry II room, one finds a bronze oviform plaque, a portrait of Ferdinand II de Medici. Grand Duke of Tuscany, cast in Florence in 1660, in high relief, the left hand practically being in the round. In a neighboring gallery one of the cases has been opened to admit two Urbino plates, one of porcelain by Nicolo Pellipa (1535), and the other of enamel (circa 1520, Castel Durante).

Another striking work is a bronze group by John of Bologna, representing Hercules overcoming Cacus, and further on is discovered a bronze bust of a Roman youth (II century A. D.) and several Egyptian bronze and wood figures. The acquisitions further comprise two sporting guns, one Italian of about 1590, the other Dutch, dating from 1610 or thereabouts. The first was once in the Magniac and later in the S. H. Austin collections; the second was in the collection of Sir Samuel Rush Meyrich and also in that of Mr. Austin.

W. W. B.

MEMPHIS

There is an exceptionally good group exhibition now on at the Art Gallery, comprised of oils by Paul Dougherty and Daniel Garber, loaned by the Vose Galleries, Boston. Gallery A is one of the handsomest showrooms in the country in color and decoration, with warm gray walls and canopied skylights. These present pictures at their best.

Among the Dougherty examples are his "Morning After the Storm," "Gunard's Head," "Moonlit Surf," "The Alps," "Botallach Cliff" and "Ground Swell."

Daniel Garber is represented by his "Late Afternoon" and "The Quarry—Evening."

CLEVELAND

A display of colorful canvases by the "Society of Men Who Paint the Far West" is now on at the museum. There are three interpretations of the Grand Canyon; F. Ballard Williams' "Afternoon"; E. H. Polltrast's "Rising Mists"; and De Witt Parrshall's "Great Abyss."

Thomas Moran shows "Castle Rock, Green River," and "Index Peak"; Albert C. Groll, "Sunset on the Arizona Desert"; F. Ballard Williams, "The Prospector"; William L. Ritschel, a characteristic bit of fine guarded coast. In "Chico Canyon," a study in California's golden browns, and "An Isle on the Pacific" Ben Foster shows himself at home in this new realm, so unlike the dun New England pastures and hillsides with which he usually regales us. Gardner Symons, Carl Rungius and E. I. Couse, with two typical Indian studies, are other exhibitors.

Watercolors, by Winslow Homer and John Sargent, occupy another gallery at the museum this month. Many are studies for larger oils, well known. Several of Sargent's are architecturally sure and bold in even the sketchiest drawing. Homer's Bahama series and woodland zits like his old hunter in an Adirondack retreat, vie in interest with more familiar coast studies. Some of the Tyne-mouth set are shown.

Two bronzes, executed for Mr. and Mrs. F. E. Drury's Italian garden, have been loaned to the garden court of the museum for the winter. The larger, "Spirit of the Garden," by Chester H. Beach, shows a graceful nymph, a nude of lovely youth, against whose upstretched open palm rain drops will fall when the statue is installed as a fountain. Robert Aitken has modeled in the smaller bronze a playful mermaid, comfortably curled on a dolphin's back and smiling at the two small sea horses she holds, one in each hand.

A broad, shallow bowl of celadon is a recent gift to the museum by Mr. Ralph King and one of the latest purchases is Raemakers' fine cartoon of Uncle Sam kneeling at the feet of a beautiful Pieta, offering himself and his country "In Humanity's Service."

Cowan pottery from the kiln of the Cleveland potter whose ware is coming to be preferred to Rookwood by more than one collector, is seen to advantage at Rorheimer's studios, where Mr. Cowan is showing the collection which took the Mrs. J. Ogden Armour prize at the Chicago Art Institute in October. Besides the distinctive "Cowan blue" ware, which suggests the Orient, the luster from this Lakewood, O., studio is shown in rose, bronze, amethyst, silver greens, orange, with undertones of flame, and golden browns, all exquisite in hue. Several pairs of book ends are also shown.

"The Beginner," a charming portrayal of a young girl learning to knit, is William J. Edmondson's latest canvas to win commendation, having been shown at the Chicago Art Institute, where it made many friends. The painting is to be shown next at the Pa. Academy annual exhibition.

Jessie C. Glasier.

ST. LOUIS.

The City Art Museum has acquired by purchase the following pieces of old furniture: French Renaissance oak credence, the front richly carved with figures, birds and foliage, the sides and back in linen fold; a Louis XVI commode, in marquetry of various woods; a carved mirror and two sconces, all Louis XVI; and seven pieces of English furniture. The latter is composed of two William and Mary carved and inlaid chairs; a Queen Anne sofa, finely upholstered in petit point, original needlework of the period; a Sheraton mantel of inlaid woods; a Hepplewhite bookcase with carved pediment; and two ribbon back Chippendale chairs of mahogany, veritable museum pieces.

Mr. W. K. Bixby, President of the Museum board of Control, has added to the Bixby collection, composed of twenty-three paintings previously donated by him, three pictures: "Clearing After a Shower, Afternoon," by D. W. Tryon; "The Sea," by the same artist; and "Autumn," by William Hart.

Charles H. Woodbury's marine, "The Rainbow," purchased some months ago, has been hung in Gallery XVIII, a severe test, this gallery containing Monet's "Charing Cross Bridge," Pissarro's "Louvre," both of which show water, and Puvis de Chavannes' "Charity." It is the most notable addition to the collection of American paintings since the Museum acquired Mr. Frieske's picture, "Torn Lingerie," purchased last year.

The Print Collection, which is slowly growing, has had added to it two engravings from the Passion Set, by Martin Schongauer, and six etchings: Cecco, by Levy; Whistler's House, Chelsea, by Seymour Haden; Rotherhite, The Piazzetta, and Little Venice, by Whistler, two of these in superb examples, the latter two signed with the Butterfly and printed by him; "Beggars at the Door of a House," by Rembrandt; and Christ Calling Peter, by Dirk van Star, one of the Flemish Little Masters.



SYMBOLICAL PANEL
To be presented to U. S.
At Gill and Reigate's, London.

A SYMBOLICAL PANEL

There is at present on view at the London branch of Messrs. Gill and Reigate, in Oxford Street, a bronze panel of considerable interest, reproduced as above—a work commissioned by the Parliamentary Committee of the British Trades Union Congress for presentation to their fellow workers in the United States, with the purpose of conveying to them in the form of a practical token the solidarity of their common aims. It has been carried out by L. F. Roslyn, R.B.S., now serving in the Royal Flying Corps and its subject is "The Triumph of Labor." A series of very finely modeled figures in low relief depict the various activities in which the workers of both the English speaking nations are combining to achieve their common purpose, the tillers of the soil, the engineers, the shipbuilders, the miners, are all represented in it and so well are the groups disposed that each takes its place simply and easily in the general composition.

The panel, which is to form part of the mural decorations of the new offices of the Federation in Washington (D. C.) bears beneath the sculptured figures a message of greeting from the organized workers of Great Britain to the organized workers of America, and an appropriate touch has been added in the matter of its frame, which has been constructed from wood taken from Nelson's famous flagship "Victory" and provided for the purpose to Messrs. Gill and Reigate (whose N. Y. galleries are at 51 E. 57 St.), by the British Admiralty. The frame with its simple, dignified design adds no little to the beauty of the work, which in the words of Mr. J. W. Ogden, chairman of the Parliamentary Committee of the Trades Union Congress, should form a permanent bond of friendship between the workers of the two great democratic countries.

WASHINGTON

New talent from the Camouflage Corps stationed at University Camp, near Washington, is much in evidence in the current annual exhibition of the Society of Washington artists now on at the Corcoran Gallery, and some really superior work is shown by these young men. Bion Barnett, a native of Florida, contributes very individual canvases, among them "The Red Blueberry Bush" and "Iris Pond." Lawrence Grant sends "Fishing Boats—Concarneau" and "Washerwomen," Stan L. Zbytniewski a vigorous portrait, "Gertrude," and Wilford S. Conrow "The Philosopher."

Takeshiro Kanokogi, a Japanese painter, is exhibiting his work at the Moore Galleries.

A rare collection of 60 etchings and dry-points by Whistler, loaned by Mr. Ralph King, of Cleveland, is now on at the Corcoran Gallery.



PORTRAIT OF A NOBLE
T'sen-Da-Su (Ming)
At Lai-Yuan Gallery.

LOS ANGELES (CAL.)

By the will of the late General Harrison Grey Otis, owner and publisher of the Los Angeles "Times," the city will receive a handsome art gallery. General Otis's former home, "The Bivouac," is to be converted into a gallery, not only for exhibition purposes, but also for the encouragement of art in the community. Lecture halls are to be set aside for the study of the legitimate drama, grand opera, city, state and government questions. The art gallery when the new wing is completed will have a frontage of thirty-one feet on Wilshire boulevard and a depth of sixty-four feet. The completed structure will represent an investment of \$200,000.

At the county museum at Exposition Park the Cala Art Club opened the season with its usual exhibition.

During November, "one woman" shows were held by Helena Dunlap and Henrietta Shore.

Eugene Neuhaus, instructor in art at the University of Cal., recently showed a number of canvases at the museum.

Karl Schmidt, a local painter, is showing a collection of landscapes and portraits at present.

Considerable interest centres in the new Red Cross gallery, soon to be opened under the patronage of the local chapter. Local paintings are to be on sale in an attractive interior. Mr. Hoblitzelle, formerly assistant curator of the Metropolitan Museum, will be in charge. His work will be welcomed here as the city is in crying need of a competent art director.

Eben F. Comins of Boston recently completed a series of successful lectures at the State Normal School in this city. Mr. Comins held an exhibition of his work in the new and attractive Kanst galleries during his recent stay here.

TOLEDO

The museum has recently acquired by purchase, Evelyn Longman's bronze statue of "Victory," a replica "in the little" of the colossal statue which she executed for the Varied Industries building at the San Francisco Exposition, the Doucet collection of dolls, from the Allied bazaar in Boston—the gift of Mr. and Mrs. Edward D. Libbey, the bust portion of Hiram Powers's famous statue of the "Greek Slave," purchased by the museum at a recent sale of the sculptor's studio effects in Rome, a figure oil, "Memories," by F. C. Frieseke by purchase, and through the Shoemaker fund, F. Luis Mora's oil portrait of the dancer, Jeanne Cartier.

A group of watercolors by Winslow Homer and John S. Sargent, and one of "Figures on the Sand," by Elizabeth W. Roberts, are the January exhibits at the museum. February will bring an exhibition of photographic prints by the Toledo Camera Club, sculptures by Gertrude V. Whitney and watercolors by Mrs. Charles W. Hawthorne.

SYRACUSE

The Museum has recently received many valuable loans and gifts. The largest and most important loan is that of the Burlingame collection of Chinese porcelains, presented to Mr. Anson Burlingame while minister to China in 1862, which consists of porcelains, rare jades, lacquers, carvings and many other objects, now hardly obtainable. This collection is now the property of Mr. Walter Burlingame and Mrs. Eugene Meredith of Syracuse and is on view in the Curio room.

A group of four original drawings by Ruskin, Turner and Kate Greenaway have been loaned by Miss E. B. Eaton, and Mr. J. Warner Forbes has lent a "Moonlight" by D. W. Tryon.

ROCHESTER

The winter exhibition at the Memorial Art Gallery includes 19 oils by Carl J. Nordell, 10 by Gustave Wiegand, 5 by Gerrit A. Beneker, 6 by Oscar H. Giebert, and 21 flower panels in watercolor by Mabel Key, besides 26 wood carvings by Charles O. Haag, and textiles by Sofia Haag comprising 11 embroideries on hand-made linen and two examples of weaving.

The patriotic display of lithographs of American War Work, by Joseph Pennell, continues.

BUFFALO

The Art School of the Albright Gallery is endeavoring to do its share in war work. A class has been announced for those desiring instruction in designing war posters, and the instructor will be Mr. Urquhart Wilcox of the Art School faculty. Another poster competition is to open for students of the Art School and the high schools of Buffalo. There will be prizes of \$15, \$10 and \$5, and the designs submitted must embody an advertisement of the Art School course in basketry and textiles, recently organized to prepare teachers of crippled soldiers. After the prizes are awarded the posters will be exhibited in the Albright Art Gallery.

MINNEAPOLIS.

Some 25 to 30 oils by F. C. Frieseke, James R. Hopkins and Gardner Symons, all representative examples, are on exhibition at the museum to Jan. 27. Exhibitions of old prints by XV-XVII century masters, loaned by Mr. H. V. Jones, and portraits by XVII century French engravers from the Ladd collection, will open at the museum today (Jan. 12).

On Feb. 2 next a display of oils by Hovsep Pushman, and of Joseph Pennell's war lithographs will open at the museum.

Watercolors, etchings and lithographs by Philip Little of Boston were shown in the second floor gallery at the museum during December, simultaneously with the display of Tokaido prints by Hiroshige.

Mr. Wilbur F. Stone of N. Y. has given the museum four woodcut blocks formerly used by the American Tract Society to illustrate its juvenile books. From the Friends of Art in this city the museum has received thirty etchings by Gustav E. Goetsch.

SPRINGFIELD, ILL.

An exhibition of copies of old masters by the late Carroll Beckwith of New York will be shown at Edwards' Place during the next few days. These interesting works have been done during the last twenty years and have been exhibited throughout the countries of the world. The originals are in the galleries in Europe and cannot be taken out of those countries. It is especially urged that students take advantage of this opportunity to see the paintings. They are free to the public and the place is open during the day and evening.

DENVER

Isabel Key has 21 panels of flowers in water color.

Much of the interest of the display centers in the war lithographs by Joseph Pennell, of which there are 51.

Far from the ordinary is the group of 21 wood statuettes by Charles O. Haag.

INDIANAPOLIS

At the John Herron Art Institute the 33rd annual exhibition of American paintings is on to Feb. 3; an exhibition of watercolors by Marion C. Hawthorne to Jan. 27, and the continuation of the exhibition of 100 photographs of rural Spain by Miss Anna Christian, to Jan. 15.

Art Book Review

KULTUR IN CARTOONS. By Louis Raemaekers with accompanying notes by well known English writers. A companion volume to "Raemaekers' Cartoons" published 1916, and now issued by The Century Company. Price, boxed, \$5.00 net.

When Raemaekers' earlier work was published in this country about a year ago, he was practically unknown here and his book with its vitriolic drawings showing the horrors of war and surpassing even its exposition of German outrages in Belgium and northern France, burst upon an astonished public.

The present collection arraigns the Central powers and explains again the price set by Germany upon the artist's head, but most of the cartoons in the present book lack something of the extreme horror of the man's earlier work. The lawless side of war is however, still accented and condemned, and the eloquence of the pencil cries out against the outrages committed upon women and children by the Huns in Belgium and elsewhere. The condemnation of such horrors as poison gas, peace camouflage, victory by imposture, the outrage of neutrals, and of German cruelty and hypocrisy crowd the volume and make the 109 cartoons printed in two colors, full of vital interest.

Raemaekers has been hailed as a prophet in his survey of things as he records them. Certainly his book will have to be reckoned with when the history of this devastating war comes to be finally written.

When this artist sets out to draw he does not balk at grimness nor mercilessness, but asks himself, "what is truth?" and his resulting cartoons enter into the answer.

He does his work under the influence of a strong and vivid sense of right and wrong and German "Kultur" will find it hard to escape the condemnation the Raemaekers cartoons heap upon it.

Carl Rungius who spends his summer in the Canadian Rockies, painting the fauna of the North-west, has recently completed a decoration for the Bronx Zoological society. The canvas measures 75 x 90 feet and shows a herd of buffalo. At his studio in the Clinton he is painting a commission for a N. Y. sportsman. A number of paintings, the result of his last season's work, which show the beautiful scenery of the Rockies, are of especial interest.

John F. Carlson has gone to Coopers-town, N. Y., where he will paint for several weeks.

ART AND BOOK SALES

Coming Important Art Sales

The American Art Association announces the following art sales of importance for the near future: In the Plaza Hotel ballroom, Eve. of Jan. 23, by direction of the F. Kleinberger Galleries, for the purpose of adjusting the business interests of their former partnership and the present incorporation, there will be sold an important collection of ancient paintings of the Italian, Dutch, Spanish, Flemish and French schools, together with an assemblage of Italian and Flemish primitives, a number shown in the recent notable loan exhibition. Exhibition Jan. 18 to date of sale.

Chinese art treasures from the private collection of Mr. Edward B. Warren, recent importations by the Boston house of Yamanaka & Company and a consignment from their N. Y. branch. Afternoons of Jan. 23, 24 and 25. Exhibition Jan. 18 to date of sale.

By direction of Messrs. Austin B. Fletcher, Edward Townsend, William H. Childs and Eversley Childs, executors, under the will of the late Isaac D. Fletcher, valuable art property, consisting of Renaissance and other costly furniture, Flemish tapestries, old velvets and embroideries, XVI century Isapan and other rugs rich curtains and draperies, Gothic sculptures, Renaissance marbles, pair heroic bronze groups by Houzeau, 1680, important marble statuary by celebrated sculptors, Barye and Barbiedienne bronzes, objet d'art and numerous other items of an artistic nature. Afternoon of Jan. 26. Exhibition Jan. 18 to date of sale.

Art objects, furniture and tapestries belonging to the estate of the late Charles F. Williamson. Afternoon of Jan. 26. Exhibition Jan. 18 to date of sale.

Next Week's Sale at Anderson's

The opening sale of next week at the Anderson Galleries, Park Ave. and 59 St., will be held Monday, Tuesday and Wednesday afternoons and will be that of rare Chinese bronzes and porcelains assembled by Mr. Fred Barton of Shanghai, China, who while acting in a confidential capacity met numerous governors and high officials of the flowery kingdom. In appreciation of his services, they presented to him most of the rarer specimens in the collection, some of which come from remotest China and Thibet. Probably the most ancient bronze shown is a sacrificial colander (Shang) formerly owned by Chang Sho Lin. A colander of almost identical design is at the South Kensington Museum. Other objects in the sale well represent the leading art periods in Chinese history and deserve the attention of collectors. In addition are notable carved figures, soapstone seals, Cinnabar lacquers, embroidered hangings, table screens and a variety of other interesting objects of Chinese art.

The porcelains forming a part of the sale come from the estate of Miss Susan B. Barnes and were assembled by her father, the late John S. Barnes, of N. Y. and Lenox, a well known collector. There are choice examples of Ming, K'ang-hsi and Ch'ien-lung in blue and white, and many beautiful specimens in single colors.

On Wednesday and Thursday eves., Part XI of the Halsey collection of prints will be sold. These prints, now on exhibition, consist of XVII and XVIII centuries French portrait engravings and are mostly in pure line. The collection includes almost half the prints described in Didot's "Les Graveurs de Portraits en France."

On Thursday to Saturday afts., inclusive, fine furniture, are objects, rugs, etc., from the apartment of Mr. McKee Bennett Hopkins at the Hotel St. Regis and other sources will be sold. The most impressive lots are the painted Adam satinwood bedroom suite and the Louis XVI carved and gilded suite.

On Friday eve., Jan. 18, prints consisting largely of the collection made by J. B. Learmont, of Montreal, will be sold, a number of S. Arlent Edwards mezzotints in color and engravings and etchings by old masters and present day designers, Napoleoniana and sporting subjects.

Thomas B. Clarke Sale

The first session of the sale of single color porcelains and other pieces of European and Oriental production in the Thomas B. Clarke collection, at the American Art Galleries, Jan. 3, yielded a total of \$3,790.

A Chinese powder-blue tall club-shaped vase (K'ang-shi, 1662-1722) of porcelain, brought \$210, the top price of the sale, from K. Oshima.

Other sales of interest with objects, names of buyers and prices obtained follow:
No. 199—Chinese large mirror—black bottle. (Ch'ien-lung, 1736-1795.) E. Littauer.....\$185.00
No. 201—Chinese large lapis bottle. (Ch'ien-lung, 1736-1795.) E. Littauer.....125.00
No. 73—Set of eight English salt glaze plates. (1720-1780.) Miss Carpenter.....104.00
No. 24—Pair old Leeds vases, urn shape, the foot planted on a square base. J. Laroque... 55.00
No. 74—Set of ten English salt glaze plates. (1720-1780.) Miss Carpenter.....60.00

White K'ang-hsi beakers and single color vases were offered at the second session of the sale, Jan. 4, which brought a total of \$6,869.

No. 336—A set of three K'ang-hsi Chinese ovoid jars brought \$480, the highest figure, from Miss R. H. Lorenz, agent.

Other sales of interest were:
No. 363—Chinese peacock-blue bottle (Ch'ien-lung period, 1736-1795) ovoid with broadly rounded shoulder. Miss Lorenz, agent, \$270.

No. 342—Chinese K'ang-hsi mirror-black amphora. Hard paste white porcelain invested with a rich glaze of mirror-black. Mr. Parish Watson, \$200.

No. 241—Set of twelve English glaze openwork dishes, modeled with central medallion of lattices, bead and cord borders. Miss Carpenter, \$192.

No. 378—Chinese turquoise Ch'ien-lung blue bottle ovoid with wide neck. Julius Starrett, \$190.

Chinese Ch'ien-lung celadon jardinières, Fuchien statuettes and writer's peach-bloom water jars were dispersed Jan. 5, at the third and final session, which brought a total of \$16,450.50, making a grand total for the sale of \$27,118.50.

No. 452—A Chinese K'ang-hsi apple-green gallipot brought \$675, the highest figure of the sale, from W. W. Seaman, agent.

Other sales of interest were:

No. 517—Chinese Ch'ien-lung peacock-blue bottle, pear-shaped with trumpet lip, fine and brilliant glaze, with fish-roe crackle. O. F. Roberts, \$510.

No. 453—Chinese K'ang-hsi apple-green jar. Parish Watson, \$475.

No. 470—Chinese K'ang-hsi writer's peach-bloom water jar. W. W. Seaman, agent, \$410.

No. 492—Chinese Yung Cheng celadon jar. Parish Watson, \$425.

No. 545—Chinese K'ang-hsi tall white vase. Parish Watson, \$420.

No. 468—Chinese K'ang-hsi peach-bloom coupe. Otto Bernet, agent, \$230.

No. 550—Chinese K'ang-hsi sang-de-boeuf bottle. Parish Watson, \$450.

J. V. Parker Picture Sale

The collection of modern and old paintings by American and foreign artists, formed by the late James V. Parker, for many years a prominent N. Y. Society bachelor beau, was sold at auction Friday, Jan. 4, at the American Art Galleries, for a total of \$16,619.

No. 64—"The Marvellous Lobster," by Vibert, went to Clapp & Graham for \$1,300.

No. 102—"The Sheep Fold," by Heinrich Zugel, was sold to Henry Schultheis for \$1,300.

Other sales of interest were:

No. 59—"A Game of Cards," by Eduard Grutzner, to Dr. I. Straus for \$950.

No. 109—"Polish Caravan," by Jozeph Brandt, to George Hoffman, \$775.

No. 96—"Surprised by Wolves," by Von Wierusz-Kowalsky, to Henry Schultheis, \$810.

No. 66—"Garden of the Franchetti Palace, Venice," by Martin Rico, to McDonough Galleries, \$650.

No. 65—"Fishing Boats," by Charles Clays, to S. S. Laird, \$600.

No. 76—"The Loredan Garden, Venice," by Rico, to S. S. Laird, \$525.

William H. Samson Sale

The library of the late William Holland Samson, for many years editor of the Rochester Post-Express, of Rochester, N. Y., was dispersed at the Anderson Galleries, Park Ave. and 59 St., Jan. 3, for a total of \$3,085.45. Mr. Samson was especially interested in books on Lake George and of the French and Indian war period, and his library contained many volumes relating to early Colonial times.

No. 237—"Elia" essays, which have appeared under that signature in the London Magazine, by Charles Lamb, and with autograph letter of the author (London, 1823-33) brought the highest price of the first session, \$147.50, and was secured by J. F. Drake.

Other sales of interest follow:

No. 325—"Early Rochester Church Records," by Mrs. Anah B. Yates, which appeared in the Rochester Express, J. F. Drake, \$80.00.

No. 284—"No. 284 Books on Western New York," compiled by William H. Samson, relating to early explorers, Indians and pioneers. J. F. Drake, \$62.50.

No. 224—"Attaques du Fort William Henry," Dessine par Therbu Lieut. Ingenieur (1757). A rare contemporary map. F. Howe, \$52.00.

No. 331—"Journals of Major Robert Rogers," (London, 1765.) R. H. Dodd, \$51.00.

No. 395—"The Life of George Washington," by John Marshall (Philadelphia, 1804-7.) George D. Smith, \$77.50.

No. 386—"A Week on the Concord and Merrimack Rivers," by Henry D. Thoreau (Boston and Cambridge, 1849), went to George D. Smith for \$51.

No. 373—"Uncle Tom's Cabin," by Harriet Beecher Stowe (Boston, 1852), an autographed first edition, went to James F. Drake for \$27.50.

Sale of Americana

Many interesting items of Americana from the library of William De Loss Love, of Hartford, Conn., were dispersed Jan. 4 at Heartman's bookstore, 36 Lexington Ave.

At the first session (morning) the 321 items offered brought a total of \$3,582. The feature of the session was No. 214, an uncut copy of Mather's "War With the Indians, 1676," by Increase Mather, the first London edition, which brought \$475, the top price of the sale, from Lewis Thompson.

Other sales were:
No. 318—"An Account of the Province of Carolina in America," by Samuel Wilson (London, 1682). Grenville Dane, \$146.

No. 53—"American Bibliography, a Chronological Dictionary of All Books, Pamphlets and Periodical Publications Printed in the U. S.," by Charles Evans. Benjamin J. Wilbur, \$110.

There were 443 items sold at the afternoon session, at which \$769 was realized, making a grand total of \$4,351.

Among other interesting items, No. 559, "The Newport Herald" (1790-1), a collection of newspapers of 48 numbers, went to Robert H. Dodd for \$39.

(Continued on page 8)

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to January 18th, inclusive

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Sales this week to Thursday last at the
current Winter Academy, which will close
tomorrow (Sunday) night, were as follows:

E. L. Henry's "In the Early Sixties,"
\$500; F. Landi, "Daisy" (sculpture), \$500;
and N. MacGilvary's "Morning," \$1,200.

FRENCH & COMPANY**Works of Art****6 EAST 56th STREET, NEW YORK****ANTIQUE TAPESTRIES
EMBROIDERIES****VELVETS
FURNITURE****ARTISTS' EXHIBITION CALENDAR**

**AMERICAN WATERCOLOR SOCIETY-NATION-
AL ARTS CLUB**, 119 E. 19 St., N. Y.—Fifty-
first annual exhibition. Opens Feb. 7. Exhibits
received at Club Gallery, Sat., Feb. 2, from
10 A. M. to 6 P. M.

ARCHITECTURAL LEAGUE OF N. Y.—Thirty-
third annual exhib'n—Fine Arts Galleries, 215 W.
57 St.—Opens Feb. 2, 1918. Exhibits received
Jan. 16-17, 1918.

BROOKLYN SOCIETY OF ARTISTS, Pouch
Gallery, Clinton Ave., Brooklyn. First Annual Ex-
hibition, Jan. 16-26, 1918; exhibits received Jan.
12, 1918.

NATIONAL ACADEMY OF DESIGN, ninety-third
annual exhibition. Fine Arts Galleries, 215 W.
57 St., N. Y.—Mar. 15-Apr. 21, 1918; exhibits
received Feb. 27 and 28, 1918.

**CALENDAR OF SPECIAL NEW YORK
EXHIBITIONS**

Arden Gallery, 599 Fifth Ave.—Paintings of flowers
and still-life, to Jan. 28.

Fine Arts Galleries, 215 W. 57 St.—Twelfth annual
winter exhib'n of the National Academy of De-
sign, to Jan. 14.

Arlington Galleries, 274 Madison Ave.—Paintings by
Rosamond Coney and Alice Hirsch, to Jan. 15.

Babcock Gallery, 19 E. 49 St.—Portrait in oil of
Mrs. W. J. Filbert, by Ferdinand Maesch, to
Jan. 14; paintings by E. Irving Couse, to Jan. 31.

Bonaventure Galleries, 601 Fifth Ave.—Wood carved
statues, gilded and polychrome, executed by Juan
de Urbina for the chapel of Cardinal de Cisneros
(1577).

Bourgeois Galleries, 668 Fifth Ave.—Drawings, paint-
ings, lithographs and etchings, from the collection
of Mr. A. E. Gallatin, exhibited for the benefit
of the American War Relief, to Feb. 2.

Braus Art Galleries, 2123 at 74 St.—Paintings by
Warren E. Rollins, to Jan. 21.

Canessa Galleries, 1 W. 60 St.—Sculpture and furni-
ture of Renaissance period.

Catherine-Lorillard-Wolfe Art Club, 802 Broadway—
Works by members, to Jan. 31.

City Club, 55 W. 44 St.—Paintings by John C. Jo-
hansen and Jean MacLean, to Jan. 17.

Daniel Gallery, 2 W. 47 St.—Paintings by Samuel
Halpert.

Dudensing Gallery, 45 W. 44 St.—Watercolors by
Ritschel, Signorini and others.

Durand-Ruel Galleries, 12 E. 57 St.—Paintings and
pastels by Degas, to Jan. 26.

Ehrich Galleries, 707 Fifth Ave.—Paintings of the
XV and XVI centuries Italian, Dutch and Flemish
schools, principally "Paintings of the Madonna,"
to Jan. 26.

Ferargil Gallery, 24 E. 49 St.—Paintings by Will-
iam L. Lathrop, to Jan. 26.

Folsom Galleries, 396 Fifth Ave.—Works by Ben
Foster, Gardner Symons and Jonas Lie.

Gorham Gallery, Fifth Ave. & 36 St.—Works of the
American Sculptors who are following the Flag,
Jan. 14 to Feb. 2.

The Grolier Club, 47 E. 60 St.—Books and minia-
tures from Persia and the Levant, to Jan. 13.

John Levy Galleries, 14 E. 46 St.—American and
foreign modern paintings.

Kennedy Galleries, 613 Fifth Ave.—Etchings by
Frank Benson; ancient and modern fine prints,
through Jan.

The Little Gallery, 15 E. 40 St.—Handwrought jew-
elry by master craftsmen.

Macbeth Gallery, 450 Fifth Ave.—Loan exhibition
of the works of Arthur B. Davies, for the relief
of Allied soldiers blinded in action, to Jan. 31.

MacDowell Club, 108 W. 55 St.—Paintings and
sculpture by twelve Americans, to Jan. 13.

Metropolitan Museum, Central Park at 82 St. E.—
Open daily from 10 A. M. to 5 P. M., Saturdays
until 10 P. M., Sundays 1 P. M. to 5 P. M. Ad-
mission Mondays and Fridays, 25c., free other
days.

Milch Galleries, 108 W. 57 St.—Portraits and figure
paintings by Della Shull, to Jan. 26.

Modern Gallery, 500 Fifth Ave.—Paintings by Mau-
rice de Vlaminck, to Jan. 19.

Montross Galleries, 550 Fifth Ave.—Paintings by
Bellows, Henri, Prendergast and eight other Amer-
icans, to Jan. 31.

National Arts Club, 15 Gramercy Park—Annual ex-
hibition of members' works, to Feb. 1.

New York Public Library—Print Gallery (Room 321)
Etchings by Rembrandt, lent by Mr. J. Pierpont
Morgan.

Stuart Gallery (Room 316)—Pennell's "war work"
lithographs. Etchings, drawings, etc., by Rodin.
Drawings by J. Carroll Beckwith.

Room 112—Engravings after paintings of the
"Hudson River School."
Books containing fine reproductions of drawings
by masters of the art are placed on view in the
Stuart Gallery for the benefit of art students.

Parish Watson Galleries, 560 Fifth Ave.—Early
Chinese pottery, gathered by H. A. E. Jaine.

Ralston Galleries, 567 Fifth Ave.—Watercolors and
charcoals by F. Hopkinson Smith, to Jan. 19.

Saito, 48 E. 57 St.—Chinese antiques.

Satinover Galleries, 19 E. 9 St.—Old Masters.

Jacques Seligmann Galleries, 705 Fifth Ave.—Sculp-
ture by Andrew O'Connor, under the auspices of
Whitney Studio, for Edith Wharton's War Re-
lief Work, to Jan. 15.

Scott & Fowles, 590 Fifth Ave.—English and Dutch
paintings, and selected works by contemporary
Americans.

Touchstone House, 118 E. 30 St.—Medals, minia-
tures and jewelry by May Mott-Smith, to Jan. 18.

CALENDAR OF ART AUCTION SALES

American Art Galleries, Madison Square South—Ex-
ecutors' sale in the Plaza Hotel Ballroom, Monday
eve'g, Jan. 14, by direction of the executors, the
Columbia Trust Co. of N. Y., Robert L. Gordon
and Richard C. Crowley, valuable modern paintings
by French, Dutch and American masters, collected
by the late James Buchanan Brady. Exhib'n to
date of sale.

Plaza Hotel Ballroom by direction of executors of
the late Mrs. Sara Hermann, the valuable ancient
and modern oils, collected by the connoisseur, the
late Ferdinand Hermann, including a fine example
of Rembrandt. Tuesday eve'g, Jan. 15. Exhib'n
to date of sale.

Anderson Galleries, Park Ave. and 59 St.—Barton
collection Chinese bronzes, Mon., Tues., and Wed.
aft'ns, Jan. 14-16 inclusive.

Halsey Print Collection (Part XI), XVII and
XVIII. French Portrait Engravings, Wed. and
Thurs. eve'gs, Jan. 16-17 incl. Furniture and art
objects from Mr. McKie B. Hopkins, removed
from Hotel St. Regis, Thurs., Fri. and Sat. aft'ns,
Jan. 17-19 incl. J. B. Learmont Print Coll'n,
Fri. eve'g, Jan. 24.

Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—
Antique Tapestries and Needlework Furniture,
Friday aft'n, Jan. 18.

ART AND BOOK SALES

(Continued from page 7)

Alfred Sauer Sale

The sale of Chinese period bronzes, pot-
tery, paintings and other works of art com-
prising Alfred Sauer's collection of "A Hun-
dred Chinese Antiques" took place Jan. 4
at the Anderson Galleries. A total of \$6,217
was realized for the 133 items sold.

No. 66, a globular Chow Dynasty bronze
bottle, carved and of striking shape, was
sold to E. Collins for \$300.

Other items of interest sold were:

No. 35—Low Caromandel Ch'ien-lung Screen, of
ten painted panels, went to J. Thompson for \$285.

No. 61—Small Han Bronze Mirror Disc with silver
design on reverse side, to E. Collins for \$250.

No. 18—Heroic Han Horse Head in Pottery from
a tomb in the Tienho district, B. Cromwell, \$205.

No. 118—Pair of Ming Fu Lions, carved in hard
stone, E. Collins, \$190.

Sale of Chinese Rugs

The sale of the Chinese rugs belonging to
Mr. Frederick Moore took place Jan. 5 in
the Anderson Galleries, when the total real-
ized was \$11,386.50. The collection included
not only antiques, but some modern weav-
ings made under Mr. Moore's supervision in
China.

The leading price, \$380, was paid by B. K. Alexander
for No. 114, a copy of a fine early rug, woven in
rich tan. Mr. Bruce paid \$250 for No. 110, a mod-
ern rug in "midnight blue"; F. Eastman gave \$235
for No. 109, a copy of an old Ming rug, \$335 for No.
99, a blue rug with a lotus pattern, and \$185 for No.
87, a blue and tan rug. F. Gilmore gave \$200 for
No. 107, a copy of a Kang-hsi design, and \$240 for
No. 104, a rug in yellow and blue.

G. Andrews paid \$325 for No. 67, an early Ch'ien-
lung carpet, and \$225 for No. 66, a Kang-hsi rug
in salmon and blue. B. Franklin paid \$140 for No. 61.
A Ch'ien-lung rug, and A. Crawford gave \$135 for
No. 55, an antique rug of primitive pattern.

Mandarin Robes Sold

The third and last portion of the collection
of Mandarin robes, fine embroideries and
Chinese charms, made by Mr. Frederick
Moore, the well-known writer, during his
residence in Peking, the past two parts hav-
ing been sold last season, was dispersed
Jan. 5 at the Anderson Galleries, Park Ave.
and 59 St., and brought a total of \$2,599.
The highest price of the evening, \$110, was
paid by Messrs. Kennedy & Co. for a mid-
night blue coat with medallion scenes de-
picting sages in rural gardens, and symbols
of Buddhism on the field, woven in gold
thread. Mr. E. Collins was the purchaser of
a Buddhist priest's cloak, for \$90, the sec-
ond best price of the sale.

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A long green Mandarin robe with dragons,
symbols of Buddhism and the Waves of
Eternity, in gold thread and various colors,
went to Mr. A. Crauford for \$65. Mr. David
Belasco bought a scarlet brocade coat with
medallions representing rural scenes, and
cranes, bats and the Buddha's fingers on the
field, for \$47.50. The same purchaser ac-
quired a fragment of a rare old brocade with
a design of butterflies in gold on deep blue
silk, for which he paid \$37.50.

Sale of Japanese Prints

Choice examples of Japanese color prints
were sold Jan. 8 at the Walpole Galleries,
where a total of \$750 was realized for the
309 items.

No. 188—"Wakaha of Mastsubaya," engraved by
Isokane, went to J. Aikman for \$21 and No. 137—
"Landscape," by Toyahiro, very rare, went to M. A.
Reade for \$16.

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of the
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Chinese Treasures Sale at Silo's

Rare specimens of ancient and modern
Chinese art treasures, including porcelains,
rugs and carpets; also, antique embroideries,
laces and watches were sold at the first ses-
sion of the sale conducted by Silo's Fifth
Avenue Art Galleries Wednesday afternoon.
A total of \$5,959 was realized for the 212
items sold.

The highest price, \$257, was paid by Mrs.
Headdon for No. 41, a Chinese carpet, 12x9
feet.

No. 44, a Chinese carpet, 11 feet 6 inches
by 9 feet 6 inches, went to E. L. Robbins
for \$217.

No. 37, a Chinese carpet, 12x9 feet, went
to Mrs. Kane for \$200.

No. 38, a Chinese carpet, 12x9 feet, R. B.
Chandler, \$192.

The sale was continued Thursday after-
noon.

The Halsey Print Sale

The first session of the sale of Part X of
the Frederic R. Halsey collection of prints,
including costume plates, lithographs and
original drawings, took place, Jan. 7, at the
Anderson Galleries. The 173 items sold
brought \$1,697.75.

The leading price, \$150, was paid by the
Rosenbach Co. of Phila. for No. 56, "Les
Grimaces," by Louis Boilly, a set of 96 origi-
nal lithographs published by Delpech in
1824.

Other sales were:

No. 73—"Give Me a Kiss," by Adam Buck, an
aquatint in colors and touched up with the brush,
by Roberts and Stadler, went to Kennedy & Co., for
\$65.

No. 165—"The Folly of Crime," by George Cruik-
shank, the third plate of "The Table Book," George
D. Smith, \$65.

No. 69—"Angelica," by Adam Buck, aquatint printed
in colors by Platt and Stadler. A. Seton, \$57.50.

At the second and final session, Jan. 8,
180 items yielded \$2,953, making a total of
\$4,650 or the two sessions. The grand total
for the various sales of the collection to
date is \$381,894.

The work of T. Rowlandson evoked the
greatest interest and brought the highest
prices.

Among the items sold were:

No. 312—"A Sale of English Beauties in the East
Indies," by T. Rowlandson, an original watercolor.
D. Brown, \$180.

No. 314—"Voyage en France," by T. Rowlandson,
an original watercolor. D. Brown, \$140.

J. B. Learmont Sale

Rare volumes pertaining to the French
and Indian War, and other items of interest
in the third part of the library formed by
the late J. B. Learmont, of Montreal, Can-
ada, were dispersed at the first session of
the sale, Jan. 7, in the Anderson Galleries,
which yielded a total of \$832.

No. 311—"Gen. Wolfe's Evolutions of a
Battalion of Infantry"; "Gen. Wolfe's Evolu-
tions of a Regiment of Cavalry," two vol-
umes in manuscript, brought \$81, the top
figure of the sale, from George D. Smith.

Other sales were:

No. 37—"A specimen of early binding, 'Les Sainets
Devoirs de Lame Devote,' probably by the Nuns of
Little Gidding (Paris, 1651). E. Weyhe, \$32.

No. 224—"Travels Through the Canadas, Contain-
ing a Description of the Picturesque Scenery on Some
of the Rivers and Lakes," by George Heriot (London,
1807). H. Mischke, \$30.

Autograph letters, documents and draw-
ings relating to General James Wolfe, and
historic volumes bearing early Canadian im-
prints were dispersed at the second and final
session, Tuesday aft., for a total of \$2,312.15,
making a total for the two days' sale of
\$3,144.15.

No. 618—A collection of Wolfiana com-
prising autograph letters, and documents
pertaining to Major Gen. James Wolfe (35
pieces) brought \$440, the highest figure of
the sale, from George D. Smith, who was a
large buyer. Among the items in this col-
lection were an autograph letter of Miss
Katharine Lowther, engaged to Gen. Wolfe
at the time of his death, and Ms. copy of
the inscription for Wolfe's monument on the
plains of Abraham, Quebec: "Here Died
Wolfe—Victorious."

Other sales were as follows:

No. 624—Miniature oval portrait on ivory of Captain
Thomas Bell, Aide-de-Camp to Gen. Wolfe, whose
private papers he took charge of and returned to
Wolfe's mother, after the General's death at Quebec.
Ferdinand Meder, \$300.

No. 616—Presentation copy from General Wolfe
"Art de la Guerre, par principes et par regles.
Ouvrage de M. le Marechal de Puysegur." (Paris,
1749). The gift of Gen. Wolfe to his friend, Lord
Fitzmaurice, George D. Smith, \$150.

No. 505—"Twelve views of the principal buildings
in Quebec, from drawings taken on the spot, at the
command of Vice-Admiral Saunders, by Richard Short,
purser of his Majesty's ship, the Prince of Orange."
George D. Smith, \$150.

Autographs of celebrities, and documents
of historic interest were dispersed at the
first session of the sale of Part IV, of the
library of Joseph B. Learmont, Jan. 9, in
the Anderson Galleries, for a total of \$884,
for the 263 items offered.

No. 208—A document, signed by Oliver
Cromwell, August 11, 1651, a military ap-
pointment, with fine seal, brought \$55, the
highest figure, from C. Gerhart.

Other sales were:

No. 173—A document with signature of Charles II
(Whythall, Feb. 20, 1666) and the autographs of
James Sharp, Archbishop of St. Andrews, and John
Maitland, First Duke of Lauderdale. D. Maitland,
\$43.

No. 121—Autograph signature of Robert Burns, the
poet, with a few words cut from a letter. D. Milne,
\$37.50.

No. 210—Manuscript minute book of Arisist's Be-
nevolent Fund Dramatic Performances, March 1, 1848,
to June 11, 1850, relating to Dickens and Cruikshank.
E. Fitzgibbon, \$28.

Old Furniture Sales in London

London, Jan. 2, 1918.

It has amused me to spend some time
lately in attending sales of old furniture
at the less well-known auction rooms in the
suburbs and remote parts of the city, and I
have been amazed at the high prices fetched
even at these more or less obscure sales.
The buyers are of a quite different type
from those which throng the West End
auctions; the fashionable element is entirely
missing and in its place one finds almost
exclusively the small furniture dealer from
the provinces and outlying districts of
London. These, however, are now cheerfully
bidding up to figures which formerly would
have been far beyond their dreams, the
reason being, of course, that modern stuff
has now advanced so enormously in price
that they can derive, even at the increased
prices, for the old pieces, a better profit by
investing in the latter. Should they make
a purchase too ambitious for their class
of customer they always dispose of it to
one of the bigger firms in a more fashion-
able locality, "runners" for whom are con-
stantly scouring our suburbs. Decrepit bits
of furniture, requiring an infinite amount
of restoration are now fetching sums which
they would have hardly reached a year or
so ago, even if in perfect condition, and
with the present condition of labor, it is
astonishing how the majority of such pur-
chases can possibly yield any margin of
profit to the purchasers. But as the bidding
is remarkably keen, it is obvious that ex-
cellent prices are to be secured without
difficulty from their customers. This rise
in the value of old furniture is by no means
restricted to rare or extremely antique
specimens; it applies equally to anything
produced, say, during the last hundred years,
whether of exceptional merit or not.
Dealers are, of course, buying more just
now from public auctions than ever before,
for since the rise in wages and the separa-
tion allowances have been the order of the
day, there is much more difficulty in per-
suading private owners to part with their
household goods and the dealers have gone
forth to get what was formerly brought them.
L. G-S.

WITH THE ARTISTS

Schofield in the Trenches

A recent letter from Elmer Schofield to
an artist friend in N. Y., announces that he
has been promoted to the rank of captain in
the third British army. He has been fight-
ing for some time in the front line trenches
in Flanders, and was in the last great battle.
He lives in a dugout and wears a gas mask
constantly. His oldest son recently enlisted
with the Royal Artillery. Schofield is an
American, born in Phila. of which city his
parents are also natives. He was in Eng-
land when the war broke out and joined the
English army during the first year of its
progress. He is now 51.

An Artist's Marriage

There was a wedding in Greenwich Village
the other day—oh, yes, once in a while
such things occur—when Fern Forrester,
the prettiest red-haired artist in the village,
well known as an illustrator and the official
artist of the Greenwich Village Theatre, was
married to Private Frank Shay of Camp
Dix, N. J., erstwhile publisher of "Washing-
ton Square."

The bridegroom is spending a lonely
honeymoon back in camp, while the bride
has returned to her bohemian studio to
finish several orders and wait for her hus-
band's next leave.

Anne Bremer, who accompanied her col-
lection of oils to N. Y. last month, where
she showed them at the Arlington galleries,
has returned to her San Francisco home.
Miss Bremer is the first Cal. woman artist
to have had a N. Y. gallery devoted solely
to herself. Since the close of that display
she has entered two of her Los Gatos
"Pines" in the Folsom galleries N. Y. in an
exhibition given by seven American painters.

Eugene Speicher has given up his studio
in the Clinton where he painted portraits
for a number of years and has gone to live
at his country studio at Woodstock where
he wishes to carry out his independent art
ideas, principally in landscape painting. It
has been noted for some time that Mr.
Speicher's work was tending more and more
to the ideas of the modernists, and it has
been his desire to retire from portraiture as
soon as his business interests would permit.

Martin Borgord is painting, for the pres-
ent, in Eastman Johnson's old studio, 65
W. 55 St. He returned from Norway with
William E. Singer last summer as, owing
to war conditions in the Scandinavian coun-
tries, they were not able to continue their
work there.

Ernest Lawson, who has been living
quietly at his studio in the Westchester
Hills, has painted a number of remarkably
fine canvases which he will shortly show at
the Daniel galleries.

A. Sheldon Pennoyer is in the Camouflage
Corps camp at the Washington University.
He has had studios in Boston and San
Francisco, his home being in the latter city,
and was secretary of the organization com-
mittee for camouflage in San Francisco,
prior to its being taken up as a U. S. Army
activity.

Elliott Daingerfield's new studio at Blow-
ing Rock, N. C., was completed during his
stay there the past summer. At his Gains-
borough studio he has several typical can-
vases painted at Blowing Rock. "Spirit of
the Brook" shows a graceful nude figure in
a woodland scene through which runs a
lively stream. "Westglow" is a sunset, full
of quality and having much color.

Pennells at Women's City Club

Mr. and Mrs. Joseph Pennell were the
guests at the Women's City Club, Jan. 3,
at the opening of an exhibition arranged
by the Art Committee, of Mr. Pennell's
"War Work in America," lithographs. Mrs.
Pennell gave an introductory talk descrip-
tion of the plates with many interesting de-
tails regarding their process of creation.
The art committee is a new departure for
the City Club, and in addition to its interest
in Municipal Art activities it holds a month-
ly art exhibition in the club rooms.

Ernest Lawson was the December exhibi-
tor and the committee's schedule includes
Arthur Davies, Maurice Sterne, and the
water colors of Marin and Demutle.

[The Pennell war work lithographs were
loaned the club by Frederick Keppel &
Co.]

William Zorach in his holiday greeting
card which he issued for 1917, used the lin-
oleum medium which seems to have a great
fascination for him. The design included a
couple of "cubistic" nudes about which
were grouped highly decorative geometri-
cal units. The whole was surrounded by a
rather deep black border.

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Orlando Rouland has returned from his
studio at Onteora in the Catskills to his
N. Y. studio, 130 W. 57 St. Since his re-
turn he has painted a portrait of Prof.
Brush of Yale for the Berzelius Club of
New Haven. Mr. Rouland spent the greater
part of the summer away from Onteora
doing some experimental work for the
Government.

Charles Warren Eaton painted during the
greater part of the summer at Colebrook,
Conn., where he has built a studio. He has
returned to his studio, 315 W. 57 St., where
he has a number of interesting canvases, the
result of his summer and autumn work.

Daniel Chester French is busy at his stu-
dio, 12 W. 8 St., making several large stat-
ues, among them his "Lincoln," for the Lin-
coln Memorial at Washington, and a beau-
tiful reclining figure of "Memory" after a
sketch done some time ago. Mr. French
is also modeling a fountain for Dupont
Circle, Washington, to memory of Admiral
Dupont, to take the place of the statue now
there, which is to be removed to the home
of the Duponts near Wilmington, Delaware.

Despite the war, the sale at the Art Work-
ers Club, which took place the first week in
December, netted the largest amount in
years. Between \$1,000 and \$2,000 were re-
ceived during the two days' sale.

Two Cleveland artists, Abraham G. and
Alexander Warshawsky, have received a
commission from the U. S. Government to
paint 300 mural decorations, to be placed in
the interior of the huts, abris, and shelter
occupied by American troops behind the
French battle front. These decorations will
be placed on removable panels to permit
them being changed from hut to hut, to
thus afford the soldiers a constant change
in surroundings.

Henry B. Snell now devotes three days a
week to teaching in the School of Design in
Phila. At his studio in the Clinton there are
several interesting Gloucester subjects
painted during the past summer.

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